Alass and did my Saviour bleed
And did my Sovereign die
Would he devote that Sacred head
For such a worm as I
At the Cross at the Cross
Chorus
Well might the Sun in darkness hide
And Shut his glories in
But drops of grief can never repay
The debt of love I owe
At the Cross
Chorus

3

THE CHOIR:

A COLLECTION OF SACRED VOCAL MUSIC

FOR THE USE OF

THE CONGREGATIONS AND FAMILIES

OF THE

PRESBYTERIAN CHURCH OF THE LOWER PROVINCES, B.N.A.

PREPARED BY A COMMITTEE APPOINTED BY SYNOD.

New Edition, Enlarged and Improved.

HALIFAX, N.S.: PUBLISHED BY A. & W. MACKINLAY.

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PREFACE.

The Synod's Committee, while presenting to the Christian public the result of their labours in the preparation of a new Collection of Sacred Vocal Music, desire to have it distinctly understood, that they have taken due precaution to retain all the tunes which are now in general use throughout the Presbyterian Church of the Lower Provinces of British North America. It is confidently expected that the Leaders of Church Music will find no "old favourite" omitted, while the lovers of "new style" will be gratified with such an addition as includes not only the choicest tunes of modern origin, but a goodly number from young but gifted composers within our own Church. Authors' names will be found appended to their respective compositions.

In all previous collections, not excepting the "Harmonicon," which for many years has been extensively used in our congregations, a large amount of tunes and pieces are found which have never gained general acceptance. In the present publication, care has been taken to exclude all such, and only to insert those which are most likely to secure public favour.

It is well known that quite a number of the finest tunes originally introduced into this Continent from Great Britain, have been appropriated by American publishers, who, after slight, it may be, but vicious alterations, both in melody and harmony, have issued them under new names. In every such instance the original has been faithfully restored, and the old familiar name affixed. Great care has been taken throughout to correct the harmony when defective, and it is confidently expected that this part of the Committee's work will be duly appreciated.

Indices have been prepared with much care, not only to facilitate reference to the various metres and tunes, but to afford important aid in the selection of appropriate tunes for the Psalmody now in use in the Presbyterian Churches throughout British North America. From a little work published by T. Nelson & Sons, Edinburgh, the Committee have taken the liberty of extracting an emotional classification of the Psalms and Paraphrases, which they trust will be found of great value to leaders of choirs and others, whose duty it may be to select the tunes to be used in public worship. Psalm Books with expression type, to note the character and change of sentiment which frequently occurs in the same Psalm, and sometimes even in the same verse, should be universally used, when they can be at all obtained. The same tune may thus, by change of voice and time, be made to be the most natural exponent of the bold and triumphant, as well as the pathetic and plaintive. Good service would be rendered to the Church by the publication of a New Edition of the present Metrical Psalmody with expression type, so that copies of it, as well as of "the Choir," might be found in every pew.

The emotional classification of tunes is published with some misgiving, as the Committee have found it very difficult, in some instances, to determine with precision the distinctive character of expression embodied by each tune. In successive editions of the work above referred to,

the proprietors have found it necessary to make frequent alterations in the classification of tunes which it contains. The Committee trust, however, that while in some few instances their estimate of tunes may not be sanctioned by general approval, it will on the whole be received as correct, and form a very valuable feature of "the Choir."

By the kind permission of the proprietors of the Bristol Tune Book, the Committee have selected a number of tunes, to which, with a few others taken from the Hymn Book of the English Presbyterian Church, they would direct attention as models of fine harmony.

In adapting, wherever practicable, the music to words from our metrical version of the Psalms, the Committee have followed a course which they hope few of the ministers and members of our Church will disapprove. As, however, at meetings for mere musical practice, there is danger that words so sacred in their character may be used irreverently, a few verses of various metres are subjoined, which may with advantage be substituted. It has been deemed advisable to include in "the Choir" a number of tunes adapted to metres not contained in the Psalms, but without which the Committee felt it would be incomplete. Though not suitable for our devotional meetings, these tunes may be practised with great advantage in the family, and their use in this way will greatly help to promote a taste for, and proficiency in Sacred Vocal Music.

A few good Hymns are given in full, and a small number of Anthems and other pieces are subjoined, to meet the wishes of those who desire something more varied and difficult than Psalm tunes.

In the restoration and improvement of defective Harmony, also in the selection of tunes and preparation of Indices, the members of Committee who have bestowed most labour are Messrs James Hepburn, Pictou, and Charles Robson of Halifax, both of whom were engaged in preparing the several editions of the "Harmonicon," and for their supervision of that work both received the special commendation of the Publishers, Messrs James Dawson & Son, Pictou. It has not been judged necessary to prefix any instruction on the principles and art of Sacred Vocal Music. These to be usefully given would require much greater space than could be devoted to them, and indeed are much more effectively taught by the living voice of the properly-qualified teacher. The great desideratum was felt to be the publication of as large and choice a collection of tunes as the limits of the present work would admit.

Elementary instruction in written form will be found to some extent in all the various tune books now in use. The Committee, however, would recommend specially the "Elements of Vocal Music," taken from the Boston Academy's collection of Church Music, as found in the "Harmonicon," or in the complete work from which these extracts have been taken, "Boston Academy's Manual of Vocal Music," by Lowell Mason.

By order of Committee,

JAMES BAYNE, D.D., *Convener.*

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Orland,
Stonefield,
Timesbury,

Co

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Baker,
French,
Gabriel,
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Montrose,
New Londo
Redemption
St Ann's,
St Martin's,
Swanwick,
Winter,

Sh

Falmouth,
Leighton,
Mechal,
Sarah,
Tioga,

CLASS II

Lo

Bridgewater,

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4.....
5.....
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6 C.M.
6.....
7.....
7.....
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9.....
9.....
10.....
10.....
11.....
12.....
13.....
14.....
15.....
16.....
17.....
18.....
18 .....
18.....
19.....

EMOTIONAL CLASSIFICATION OF PASSAGES

Column first presents the Psalms, &c., in numerical order, dividing them into portions where the emotional character changes. Column second applies to each passage a descriptive term. Column third makes reference to the class of tunes considered most suitable for each passage. For verses drawn from two passages, and thus varying in sentiment, a tune may be taken from an intermediate class.

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3		Trust	IV.
4		Comfort	IV.
5		Petition	V.
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6 C.M.	1-7	Complaint	VI.
6	8-10	Confidence	II.
7	1-9	Entreaty	V.
7	10-17	Comfort	IV.
8		Adoration	I.
9	1-12	Exultation	II.
9	13-20	Petition	V.
10	1-15	Entreaty	V.
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11		Reliance	I.
12		Comfort	IV.
13		Petition	V.
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17		Petition	V.
18	1-6	Thanksgiving	III.
18	7-35	Majesty	I.
18	16-50	Exultation	II.
19	1-6	Adoration	I.
19	7-11	Instruction	IV.
19	12-14	Prayer	V.
20	1-4	Entreaty	V.
20	5-9	Confidence	III.
21	1-7	Praise	II.
21	8-13	Judgment	I.
22	1-10	Complaint	V.
22	11-21	Complaint	VI.
22	22-31	Confidence	II.
23		Assurance	III.
24	1-6	Instruction	II.
24	7-10	Triumph	I.
25 S.M.	1-7	Prayer	IV.
25	8-15	Comfort	III.
25	16-22	Entreaty	V.
25 C.M.	1-7	Prayer	IV.
25	8-15	Comfort	III.
25	16-22	Entreaty	V.
26		Appeal	V.
27	1-6	Confidence	II.
27	7-14	Petition	V.
28	1-5	Petition	V.
28	6-9	Gratitude	II.
29		Adoration	I.
30		Thanksgiving	III.
31	1-8	Trust	III.
31	9-13	Grief	VI.
31	14-20	Petition	V.
31	21-24	Praise	III.
32		Instruction	IV.
33	1-5	Thanksgiving	III.
33	6-11	Adoration	I.
33	12-22	Instruction	IV.
34	1-16	Gratitude	III.
34	17-22	Comfort	IV.
35	1-22	Petition	V.
35	23-28	Majesty	I.
36		Instruction	IV.
37	1-34	Confidence	II, III.
37	35-40	Assurance	I.
38		Lamentation	VI.
39	1-6	Meditation	IV.
39	7-13	Petition	V.
40	1-5	Gratitude	III.
40	6-10	Appeal	IV.
40	11-17	Entreaty	V.
41	1-3	Trust	III.
41	4-9	Complaint	VI.
41	10-13	Comfort	IV
42	1-7	Desire	V.
42	8-11	Comfort	IV.
43		Petition	V.
44	1-8	Exultation	II.
44	9-26	Complaint	VI.
45 C.M.	1-9	Adoration	I.
45	10-17	Joy	III.
45 S.M.	1-9	Adoration	I.
45	10-17	Joy	III.
46		Confidence	II.
47		Triumph	I.
48		Triumph	I.
49		Instruction	IV.
50 S.M.	1-15	Majesty	I.
50	16-23	Instruction	V.
50 C.M.	1-15	Majesty	I.
50	16-23	Instruction	V.
51	1-5	Confession	VI.
51	6-19	Entreaty	V.
52		Confidence	II.
53		Instruction	IV.
54		Comfort	IV.
55	1-15	Complaint	VI.
55	16-23	Assurance	I.
56	1-8	Entreaty	IV
56	9-13	Confidence	II.
57	1-6	Submission	V.
57	7-11	Triumph	II.
58		Judgment	V.
59	1-15	Entreaty	VI.
59	16-17	Gratitude	II.
60	1-3	Complaint	V.
60	4-12	Triumph	II.
61		Petition	V.
62	1-8	Confidence	III.

EMOTIONAL CLASSIFICATION OF PASSAGES.

Psalm	Verse	Character	Class
62	9-12	Hope	V
63		Confidence	IV.
64	1-6	Entreaty	V
64	7-10	Confidence	II
65	1-4	Praise	III.
65	5-8	Adoration	I
65	9-13	Praise	III.
66	1-9	Adoration	I
66	10-20	Thanksgiving	IV
67 S.M.		Petition	II.
67 C.M.		Praise	III
68		Trust	I.
69	1-29	Complaint	VI.
69	30-36	Thanksgiving	III
70 S.M.		Entreaty	IV
70 C.M.		Entreaty	IV
71	1-8	Confidence	III
71	9-13	Entreaty	VI
71	14-24	Confidence	III
72		Triumph	I
73	1-22	Instruction	IV
73	23-28	Confidence	III
74	1-11	Complaint	VI
74	12-17	Adoration	I
74	18-23	Entreaty	V
75		Instruction	IV
76		Triumph	I
77	1-9	Complaint	VI
77	10-20	Adoration	I.
78		Instruction	IV
79		Depression	VI
80		Entreaty	V
81	1-7	Praise	III
81	8-16	Entreaty	IV.
82		Rebuke	IV.
83		Entreaty	V
84		Desire	III. IV
85		Joy	IV
	1-7	Entreaty	V.
86	8-17	Adoration	II
86	14-17	Petition	IV
87		Joy	II.

Psalm	Verse	Character	Class
88		Grief	VI
89		Praise	II.
89	5-14	Adoration	I.
89	15-37	Joy	II.
89	38-52	Complaint	V.
90	1-12	Meditation	IV.
90	13-17	Entreaty	V.
91		Comfort	III.
92	1-9	Thanksgiving	III.
92	10-15	Comfort	III.
93		Adoration	I.
94	1-7	Complaint	VI
94	12-23	Comfort	IV
95		Praise	II
96		Triumph	II.
97	1-9	Majesty	I
97	10-12	Joy	III
98		Exultation	II
		Adoration	I
100		Praise	III
101		Resolution	I
102	1-11	Complaint	VI
102	12-28	Confidence	II
103	1-5	Comfort	VI.
103	6-18	Confidence	II.
103	19-22	Thanksgiving	III
104		Praise	II.
104		Adoration	I
105	1-7	Thanksgiving	III
105	8-45	Instruction	IV.
106	1-5	Thanksgiving	III
106	6-18	Confess	IV
107		Thanksgiving	IV.
108		Trust	II
109		Complaint	VI.
110		Triumph	I.
111		Praise	III
112		Confidence	III.
113		Praise	III
114		Majesty	II.

Psalm	Verse	Character	Class
115	1-11	Meditation	IV
115	12-18	Comfort	III.
116		Thanksgiving	III
117		Praise	II.
118		Exultation	II.
119	1-8	Instruction	IV.
119	9-16	Profession	III
119	17-32	Entreaty	V
119	33-44	Petition	V.
119	44-48	Resolution	IV
119	49-56	Comfort	IV.
119	57-64	Profession	III.
119	65-72	Meditation	IV
119	73-80	Petition	V.
119	81-88	Complaint	VI
119	89-104	Meditation	III
119	105-112	Profession	V.
119	113-120	Comfort	IV.
119	121-136	Entreaty	V.
119	137-152	Comfort	IV
119	153-160	Entreaty	V
119	161-168	Profession	IV.
119	169-176	Entreaty	V
120		Complaint	VI.
121		Comfort	IV
122	1-5	Joy	III
122	6-9	Petition	IV
123		Petition	V.
124		Exultation	II.
125		Confidence	III
126		Joy	III.
127		Instruction	IV.
128		Joy	III.
129		Deliverance	I.
130		Comfort	IV.
131		Profession	II.
132	1-10	Petition	IV
132	11-18	Comfort	III
133		Instruction	IV.
134		Praise	II.
135		Praise	I.
136		Thanksgiving	III.

Psalm	Verse	Character	Class
137		Grief	V.
138		Thanksgiving	III.
139		Adoration	I.
140		Entreaty	V.
141		Petition	V.
142		Entreaty	V.
143		Entreaty	VI.
144		Praise	III.
145	1-7	Praise	III.
145	8-16	Adoration	II.
145	17-21	Praise	III.
146		Praise	II.
147		Praise	II.
148		Praise	I.
149		Praise	II.
150		Praise	II.

PARAPHRASES.

Par.	Character	Class
1	Instruction	I.
2	Prayer	IV.
3	Submission	IV.
4	Meditation	V.
5	Comfort	IV.
6	Warning	V.
7	Adoration	I.
8	Meditation	V.
9	Majesty	I.
10	Expostulation	V.
11	Instruction	IV.
12	Rebuke	V.
13	Instruction	IV.
14	Reflection	IV.
15	Appeal	V.
16	Appeal	VI.
17	Expostulation	IV.
18	Triumph	II.
19	Exultation	II.
20	Triumph	II.
21	Assurance	III.
22	Comfort	I.
23	1-10 Instruction	IV.
24		
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EMOTIONAL CLASSIFICATION OF PASSAGES.

Par.	Verse.	Character.	Class
23	11-15	Triumph	II.
24		Comfort	III.
25	1-11	Meditation	V
25	12-16	Confidence	III.
26		Invitation	III.
27		Reverence	I.
28		Instruction	IV.
29		Submission	IV
30		Comfort	III.
31		Instruction	IV.
32		Assurance	II.
33		Prayer	V
34		Invitation	III.
35		Instruction	V.
36		Gratitude	III.
37		Joy	III.
38		Devotion	III.
39		Triumph	II.
40		Instruction	IV.
41		Instruction	III.
42		Comfort	III.
43		Comfort	V.
44		Majesty	I.
45		Rebuke	V.
46		Instruction	IV.
47		Resolution	III.
48		Assurance	II.
49		Instruction	IV.
50		Triumph	I.
51		Hope	IV
52		Instruction	IV.
53		Comfort	IV.
54		Confidence	II.
55		Assurance	I.
56		Instruction	IV.
57		Sympathy	IV.
58		Sympathy	IV.
59		Comfort	IV.
60		Prayer	V.
61		Thanksgiving	III
62		Instruction	IV.
63		Exultation	III.
64		Adoration	II.
65		Triumph	II
66		Joy	II.
67		Majesty	I.

HYMNS.

1	Gratitude	III.
2	Majesty	II.
3	Contrition	V.
4	Triumph	II.
5	Resignation	V.

Verses for Practice.

PLAINTIVE.

COMMON MEASURE.

Few are thy days, and full of woe,
O man, or woman born!
Thy doom is written, "Dust thou art,
And shalt to dust return."

Behold the emblem of thy state
In flowers that bloom and die,
Or in the shadow's fleeting form,
That mocks the gazer's eye.

LONG MEASURE

The living know that they must die;
But all the dead forgotten lie
Their mem'ry and their name is gone,
Alike unknowing and unknown.

SHORT MEASURE.

Our days are as the grass,
Or like the morning flower,—
If one sharp blast sweeps o'er the field,
It withers in an hour.

GRAVE.

COMMON MEASURE.

Since all this frame of things must end,
As heaven has so decreed,
How wise our inmost thoughts to guard,
And watch o'er ev'ry deed.

Expecting calm th' appointed hour,
When, Nature's conflict o'er,
A new and better world shall rise,
Where sin is known no more.

LONG MEASURE.

As long as life its term extends,
Hope's blest dominion never ends;
For while the lamp holds on to burn,
The greatest sinner may return.

SHORT MEASURE.

He leads me by his side,
Where heavenly pasture grows,
Where living waters gently glide,
And full salvation flows.

JOYFUL.

COMMON MEASURE.

With joy and peace shall then be led
The glad converted lands;
The lofty mountains then shall sing,
The forests clap their hands.

Where briers grew 'midst barren wilds,
Shall firs and myrtles spring;
And nature, through its utmost bounds,
Eternal praises sing.

LONG MEASURE.

Adoring praise, 'tis heaven's employ—
Bright angels wish no higher joy;
Amidst the ever blissful throng,
All, all is love and sacred song.

SHORT MEASURE.

Ye glorious hosts above,
Your sweetest anthems raise,
While mortals gladly join with you
In joyful songs of praise.

ELEMENTS OF VOCAL MUSIC.

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ELEMENTS OF VOCAL MUSIC.

CHAPTER I.

RHYTHM.*

NOTES AND RESTS.

1. NOTES represent musical sounds.

2. RESTS indicate silence.

3. As musical sounds differ in length, the notes which represent them differ.

4. There are six kinds of notes in general use, each of which has its corresponding rest.

The WHOLE NOTE or Semibreve	The HALF NOTE or Minim	The QUARTER NOTE or Crotchet	The EIGHTH NOTE or Quaver	The SIXTEENTH NOTE or Semiquaver	The 32ND NOTE or Demisemiquaver
is a plain white note. Its rest is a heavy dash *under* the line.	is a white note with a stem. Its rest is a heavy dash *above* the line.	is a black note with a stem. Its rest is a stem without a hook turned to the right.	is a black note with a stem and one hook. Its rest is a stem and one hook turned to the left.	is a black note with a stem and two hooks. Its rest is a stem with two hooks turned to the left.	is a black note with a stem and three hooks. Its rest is a stem with three hooks turned to the left.

5. One whole note is (of course) equal in length to 2 half notes, 4 quarter notes, 8 eighths, 16 sixteenths, or 32 thirty-seconds.

6. Besides the above notes, sixty-fourths and double notes or are sometimes used.

NOTE. The whole rest, alone, is used to fill a measure in all kinds of time. When placed *under* the staff, it represents a whole strain.

* RHYTHM relates to the *length*, MELODY to the *pitch*, DYNAMICS to the *power*, and HARMONY to the *combination* of musical sounds.

7. A DOT adds one half to the length of a note. Thus a dotted whole is equal to , a is equal to .

8. A dotted note may be lengthened by a second dot, which adds half as much as the first dot. Thus a double dotted quarter is equal to or

NOTE. Dots are applied to rests as well as to notes, and with the same effect.

9. When a figure 3 is placed over or under three notes of the same kind, they are called a TRIPLET, and are performed in the time of two without the figure.

QUESTIONS.

Of what does Chap. I. treat? To what does Rhythm relate? Melody? Dynamics? Harmony? What do notes represent? Rests? How many kinds of notes are there? Rests? Describe a whole note and its rest. Half note. Quarter. Eighth. Sixteenth. Thirty-second. What other notes are sometimes used? What rest is used to fill a measure in all kinds of time? When placed under the staff what does it represent? What is the effect of a dot? Example? Of a second dot? Examples? Describe a TRIPLET?

CHAPTER II.

RHYTHM.

TIME—MEASURE.

10. Music is divided into equal portions, called MEASURES.

Ex. [MEASURE. | MEASURE.]
BAR

11. A BAR is used for separating measures.

ELEMENTS OF VOCAL MUSIC.

12. In order to give each note its right time, certain motions of the hand are made, called BEATING TIME.

REMARK 1. He who does not learn to beat time will never learn to sing.

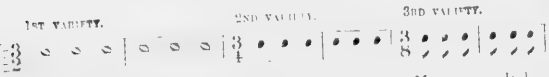
2. After one has learned to sing, it is not necessary for him to beat time.

13. A measure with two parts is called DOUBLE MEASURE. It has *two beats*, viz., Down, Up—and is accented on the *first* part. It has two varieties, marked 2-2 and 2-4—the upper figure, in all cases, denoting the kind of time, and the lower, the particular note used to fill each part of the measure. Thus 2-2 signifies that it takes 2 half notes—2-4 that it takes 2 quarter notes to fill a measure.

DOUBLE MEASURE.

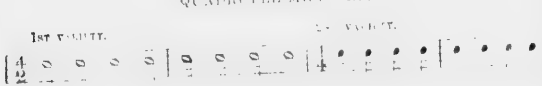
14. A measure with three parts is called TRIPLE MEASURE. It has *three beats*, viz., Down, Left, Up—and is accented on the *first* part. It has three varieties in common use.

TRIPLE MEASURE.



15. A measure with four parts is called QUADRUPLE MEASURE. It has *four beats*, viz., Down, Left, Right, Up—and is accented principally on the *first*, and secondarily on the *third* part. It has two varieties in common use.

QUADRUPLE MEASURE.



16. A measure with six parts is called SEXTUPLE MEASURE. It is accented principally on the *first*, and slightly on the *fourth* part; and has either six beats, or, which is quite as well and much more convenient, *two beats*, viz., Down, Up—three parts being sung to each beat. It has two varieties in common use.

SEXTUPLE MEASURE.

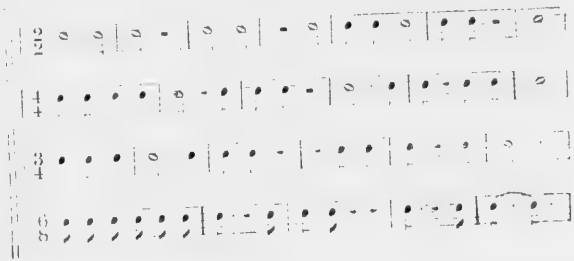
Sing all the above to the syllable La, and beat the time.

NOTE 1. Each kind of time may have as many varieties as there are different kinds of notes. The above only are in general use. Sometimes 9-4, 9-8, 12-4, 12-8 are used.

NOTE 2. As notes have only a *relative* length, 2-2 time is not necessarily slower than 2-4 time, nor is 3-8 necessarily faster than 3-2.

EXERCISES.

Sing La, or any other syllable, and beat time.



QUESTIONS.

Of what does Chapter II. treat? How is music divided? What is used for separating measures? What is done in order to give each note its right time? What is said in remark 1? What is a measure with two parts called? How many beats has Double measure? What are they? Beat and describe—Down, Up—one, two. On which part is the accent? Beat and sing—La. How many varieties has Double measure? How marked? What does the upper figure always denote? Low 2? What does 2 2 signify? 2 4? Will you describe Triple measure? How many parts? Beats? How beat? Beat and describe. How accented? Beat and sing. Varieties? How many parts has Quadruple measure? Beats? Beat and describe. How accented? Beat and sing. Varieties? Sextuple measure—Parts? How accented? Beats? How many parts to a beat? Sing and beat. Varieties? How many *kinds* of measure in general use? Have notes a positive or only a relative length? Consequence? Exercises?

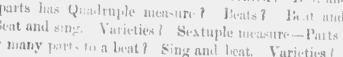
CHAPTER III.

MELODY.

THE STAFF, SCALE, &c.

17. Music is written upon five parallel lines and their spaces called

THE STAFF.



18. Each line and space is called a DEGREE. Thus the staff contains nine degrees, which, like the lines and spaces, are numbered *upward*.

19. The number of degrees may be increased by ADDED LINES either below or above the staff.

DEGREES.

THE SCALE.

20. The *pitch* of notes is represented by their situation on the staff.

21. The difference of pitch between any two notes is called an INTERVAL.

22. The Diatonic Major, or Natural Scale, is a series of eight sounds, which succeed each other at different intervals, but are numbered in regular order, upward. From 1 to 2, 2 to 3, 4 to 5, 5 to 6, and 6 to 7, the interval is a whole tone. From 3 to 4 and from 7 to 8 the interval is a semitone.

23. CLEFS are characters used to distinguish the parts. The G clef 𝄞 is applied to the Treble, Alto, and Tenor; the F clef 𝄢 to the Bass.

24. The first seven letters of the Alphabet are applied to the staff as follows:—

TREBLE STAFF.

BASS STAFF.

25. The BRACE is used to connect staves and show how many parts are sung together.

NOTE.—The situation of the letters upon the staff should be thoroughly committed to memory.

26. In singing the scale the following SYLLABLES are used:—

Written Do, Re, Mi, Fa, Sol, La, Si, Do

Pronounced DOE, RAY, ME, FA, SOL, LAH, SEE, DOE.

NOTE.—The application of these syllables to music is called SOLMIZATION.

27. The letters, numerals, and syllables are applied to the Natural or C Scale as follows:—

NOTE.—The letters never change their places on the staff, but the numerals and syllables change with the scale or key. Thus, though, in the Major Scale, Do is always applied to One, One is not always on C.

28. These eight sounds complete the scale. When sounds above eight are sung, eight becomes one of a higher scale, and when sounds below one are sung, one becomes eight of a lower scale.

29. The human voice may be divided into four classes, viz., the lowest male, or Bass voice; the higher male, or Tenor voice; the lower female, or Alto, and the highest female, or Treble voice.

THE USUAL COMPASS OF THE HUMAN VOICE.

30. The difference of pitch denoted by the different clefs is, practically six degrees—*i.e.*, music written on the Treble staff, *when sung by the same voice*, is *six degrees* higher in pitch than that written on the same degrees in the Bass staff. But as there is a natural difference of an octave in pitch between the male and female voice, there is an actual difference of fourteen degrees, or an octave and a sixth, between a note on any degree in the Bass staff sung by a male voice and a note on the same degree in the Treble staff sung by a female voice. Thus a note on middle C, or the first added line above in the Bass, though fourteen degrees higher with regard to its situation upon the staff, when sung by a male voice, is the same in pitch as a note on the first added line below in the Treble, sung by a female voice.

NOTE.—The difference between the male and female voice is easily seen in the following manner. Let both sound any given note—say one in the scale of C—and while the female voice prolongs the sound let the male voice run up the scale or octave, and their voices will then be in the same pitch.

QUESTIONS

Of what does Chapter III. treat? What is the character called upon which music is written? How many lines has it? Spaces? What is each line and space called? How many degrees does the staff contain? How are they numbered? How may the number be increased? What is the space next above the staff called? Below? Next *line* above? Below? How is the *pitch* of notes represented? What is an Interval? The Diatonic Major scale? What is the interval from one to two? 2 to 3? &c. 3 to 4? 7 to 8? What are clefs? On what letter is the Treble clef situated? The Bass clef? To what parts is the G clef applied? What letters are applied to the staff? Repeat them in the order in which they are applied to the treble staff. (The whole second.) *How* are they situated? Ans. G, third space below—A, second added line below, &c., through. Where is G? Where else? Where is A? F? A? (Repeat.) Repeat the letters in the order they are applied to the Bass staff. (Whole second.) How are they applied? Ans. C, 2d added line below, &c., through. Where is C? Where else? What is the Brace used for? Repeat the *syllables* applied to the scales. What is the application of these syllables called? Sing the scale by numerals and syllables. What is the interval from Do to Re? and so forth. Do the letters change their places? Do the numerals and syllables? What syllable is always applied to ONE in the Major Scale? Is One always on C? When sounds above Eight are sung what does One become? When sounds below One are sung what does One become? How many classes of voices are there? What are they? What is the difference of pitch between the Bass and Treble staff? Difference between the male and female voice? How many degrees difference in pitch between a note in the Bass sung by a male voice, and a note on the same degree in the Treble sung by a female voice? Read tunes in the key of C by letters, numerals, and syllables.

CHAPTER IV.

DYNAMIC TONES.

31. A tone produced by ordinary exertion is a medium tone. It is called MEZZO, and is marked *m*.

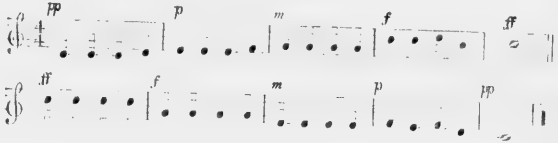
32. A soft tone is called PIANO, and is marked *p*.

33. A loud tone is called FORTE, and is marked *f*.

34. A very soft, yet audible tone, is called PIANISSIMO, marked *pp*.

35. A very loud tone, approximating to a shout, is called FORTISSIMO, marked *ff*.

EXERCISE.



36. A tone commenced, continued, and ended with the same degree of power, is called an ORGAN TONE [ ].

37. A tone gradually increasing in power is called CRESCENDO [Cres. or –].

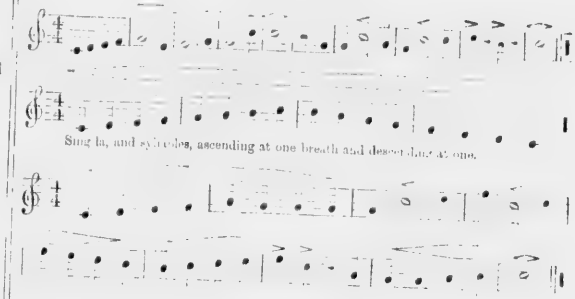
38. A tone gradually diminishing is called DIMINUENDO [dim. or].

39. A union of the crescendo and diminuendo forms a SWELL [ ].

40. A sudden crescendo or swell is called a PRESSURE TONE [or]. Like many other dynamic signs, it is an exception to the general rule of accent.

41. A tone struck suddenly with great force and instantly diminished is called an EXPLOSIVE TONE [*fp* or *sf* or *fz*.]

EXERCISES.



Sing la, and syllables, ascending at one breath and descending at one.

QUESTIONS.

Of what does Chapter IV. treat? What is a medium tone? What is it called, and marked? What is a soft tone called? Marked? What is a loud tone called, and marked? What is a very soft tone called, and marked? What is a very loud tone called, and marked? What is an organ tone? What is a gradually increasing tone called? A gradually diminishing tone? When a tone gradually increases and then gradually decreases, what is it called? What is a sudden crescendo called? To what does it form an exception? What is a tone called which is struck suddenly and forcibly, and instantly diminished?

CHAPTER V.

MELODY.

INTERVALS

42. Two sounds of the same pitch are said to be in UNISON.

43. The interval from any note to that on the next degree of the staff is a SECOND—as from one to two, two to three.

44. The interval from one to three, two to four, &c., or from any note to the next degree but one, is a THIRD.

45. The interval from any note to another on the fourth degree from it (always counting the starting point), is a FOURTH—to the fifth degree, a FIFTH, &c

46. An interval of a whole tone is a MAJOR SECOND—of a semitone, a MINOR SECOND.

47. An interval of a tone and a half is a Minor Third.

48. An interval of two tones is a Major Third.

49. An interval of two tones and a half is a Perfect Fourth.

50. An interval of three tones is a Sharp Fourth.

51. An interval of two tones and two semitones is a Flat Fifth.

52. An interval of three tones and a semitone is a Perfect Fifth.

53. An interval of three tones and two semitones is a Minor Sixth.

54. An interval of four tones and one semitone is a Major Sixth.

55. An interval of four tones and two semitones is a Flat Seventh.

56. An interval of five tones and one semitone is a Sharp Seventh.

57. An interval of five tones and two semitones is an Eighth, or Octave.

EXERCISES.

THIRDS AND SECONDS.

FOURTHS AND THIRDS.

FIFTHS AND FOURTHS.

SIXTHS AND FIFTHS.

SEVENTHS AND SIXTHS.

EIGHTHS AND SEVENTHS.

58. If an interval extend beyond the octave, it does not lose its relation to the key. Thus, whether a note be two tones, or an octave and two tones, from One in the lower scale, it is reckoned, in harmony, as a *third*. And thus, also, whether sounds are in the same pitch, as at 42, or one two, or three octaves from it, they are still reckoned to be in Unison.

59. The intervals which are agreeable to the ear, as both the Thirds, the Fourth, the Fifth, both the Sixths, and the Octave, are called CONSONANT intervals.

60. Both the Seconds, the Sharp Fourth, the Flat Fifth, and both the Sevenths are DISSONANT

61. The Fourth, Fifth, and Octave cannot be altered without becoming dissonant, and are therefore called PERFECT intervals. The Thirds and Sixths are consonant, whether Major or Minor, and are therefore called IMPERFECT intervals.

62. The Key note or One of any scale is called the TONIC. It is always the last note in the Bass, and shows whether the key is Major or Minor. If it be Do the key is Major. If LA, the key is Minor.

63. The perfect fifth is called the DOMINANT of the key.

64. The perfect fourth is called the SUB DOMINANT.

65. The sharp seventh is the LEADING NOTE to the Tonic, which requires to be heard after it.

66. Thirds and Sixths are the only intervals which are allowed, by the rules of Composition, to proceed in consecutive order.

QUESTIONS.

Of what does Chapter V. treat? When are two sounds said to be in unison? What is a second? A third? A fourth? A fifth? A sixth? A seventh? An octave? What is a minor second? A major second? A minor third? A major third? A perfect fourth? A sharp fourth? A flat fifth? A perfect fifth? A minor sixth? A major sixth? A flat seventh? A sharp seventh? An octave? Suppose a scale an octave and two tones from the key note or One in the lower scale, what is the interval called? An octave and *fifth*? If two notes be in the same pitch, or at any number of *octaves*, are they still said to be in unison? What are intervals that are agreeable to the ear called? Which are the consonant intervals? Which the dissonant? Which are the perfect intervals? Why are they called perfect? Which are the imperfect intervals? Why are they called imperfect? What is *one* in every scale called? What is always the last note in the Bass? What is its name when the key is major? When the key is minor? What is the perfect fifth called? The perfect fourth? The sharp seventh? What are the only intervals allowed to succeed each other in consecutive order?

CHAPTER VI.

MELODY.

THE CHROMATIC SCALE—MODULATION.

67. A SHARP ♯ raises a note half a tone.

68. A FLAT ♭ lowers a note half a tone.

69. A NATURAL ♮ cancels either a flat or sharp, and restores a note to its original sound.

70. Flats and sharps are called ESSENTIAL when placed at the beginning of a tune, but when flats, sharps, or naturals occur in the course of a piece of music they are called ACCIDENTALS, and their effect, unless cancelled, extends to every note on the same degree throughout the measure, but never beyond.

NOTE.—Some writers extend the effect beyond when notes are continued on the same degree, uninterrupted, but it saves trouble to confine it to the measure.

71. Between the notes of the Diatonic Scale which form the interval of a major second there may be an intermediate tone. Thus, between one and two there is a tone, which can be represented by a note located on either. If it is located on *one*, it has a sharp before it, and is called SHARP one, or C sharp. If on *two*, it has a flat before it, and is called FLAT two, or D flat.

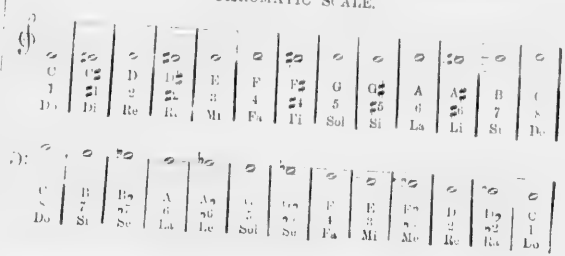
72. The interval between any letter and its sharp or flat is a *minor* or CHROMATIC semitone. The interval between a letter sharped or flatted and the letter on the next degree is a *major* or Diatonic semitone. Thus, from C to C♯ is a Chromatic semitone—from C♯ to D is a Diatonic semitone. From D to D♭ is a Chromatic semitone—from D♭ to C is a Diatonic semitone.

73. In applying the syllables to the *sharped* notes the vowel sound is changed. Thus Do becomes Di (Dee); Re, Ri (Ree); Fa, Fi (Fee); Sol, Si (See); La, Li (Lee).

74. When applied to the flatted notes Mi becomes Me (May); Sol, Se (Say); La, Le (Lay); Si, Se (Say).

75. The CHROMATIC SCALE consists of thirteen sounds, and has twelve intervals of a semitone each.

LETTERS, NUMERALS, AND SYLLABLES APPLIED TO THE CHROMATIC SCALE.



76. Any of the notes in the above scale beside C may be made the foundation of a new scale, in which case the scale is said to be TRANSPOSED.

77. The most common transpositions are from 1 to 5 and from 1 to 4.

78. The transposition from 1 to 5 is done by sharping 4, which becomes 7 in the new key.

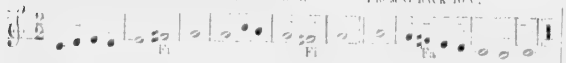
79. The transposition from 1 to 4 is done by flatting 7, which becomes 4 in the new key.

80. The flatted or sharped note is called the NOTE OF MODULATION.

81. When this transposition takes place during the progress of a piece of mu[illegible] is not necessary, generally, to change the syllables, but merely their vowel sounds, [illegible] 73, 74.

EXAMPLE.

TRANSPOSITION FROM 1 TO 5, OR FROM C TO G. FROM G BACK TO C.

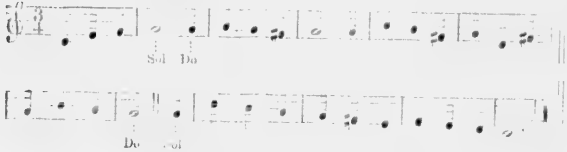


82. In some instances, however, it may be well for learners to change the s[illegible] to the new key.

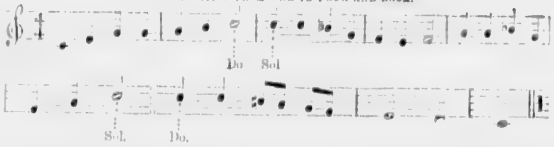
NOTE. The [illegible] of key should be anticipated, and the new solmization commenced, if possible, on some convenient note preceding the note of modulation.

EXAMPLE.

TRANSPOSITION FROM ONE TO FIVE AND BACK.



TRANSPOSITION FROM ONE TO FOUR AND BACK.



83. A transient modulation into another key may take place in any piece of music, but, according to the rules of Composition, the tune must return and end in the principal key.

QUESTIONS.

Of what does Chapter VI. treat? What effect has a sharp placed before a note? A flat? A natural? When are flats and sharps called essential? When are they called accidentals? How far does their effect extend? Between what tones of the Diatonic Scale may there be an intermediate tone? Where may the tone between [illegible] two be represented? If it is represented on one, what is its letter called? What its numeral? If it is represented on two, what is its letter called? What its numeral? What is a Chromatic semitone? A Diatonic semitone? What is the interval from C to C♯? From C♯ to D? From D to D♯? From D♯ to C? In applying the syllables to the sharped notes, what is done? Example? When the syllables are applied to the flatted notes, how are they pronounced? How many sounds and intervals has the Chromatic Scale? What are its intervals? When any note besides C is taken as one, what is said of the scale? What are the most common transpositions? How is the transposition from one to five effected? What does four become? How is the transposition from one to four effected? What does seven become? What is the altered note called? Is it always necessary to change the syllables? What is done? Is it ever convenient to change the solmization? What is solmization? (See 26 Note. Where should the new solmization be commenced? Must the tune always end in the principal key?

CHAPTER VII.

MELODY.

TRANSPOSITION

84. The intervals of the Diatonic Sc[illegible] natural to the human voice;

it is, therefore, called the Natural Scale. C is a sound [illegible] of the Natural Scale [illegible] in tune [illegible], perhaps, that, to a [illegible] the ear is most natural, and consequently, the [illegible] sung more [illegible] C than [illegible] any other key.

NOTE. The [illegible] tone from the interval [illegible]

85. When it is not convenient to select, perhaps, [illegible] key than C, in order that the intervals of the Natural Scale may be preserved, it is necessary to introduce flats or sharps; and, to avoid the inconvenience of writing them before every note that is to be flatted or sharped, they are placed at the beginning, and affect every note in the tune upon the degrees where they are situated. These flats or sharps indicate the key, and are therefore called the SIGNATURE.

NOTE. The absence of any *positive* sign is the only, and very *natural*, signature to the key of C.

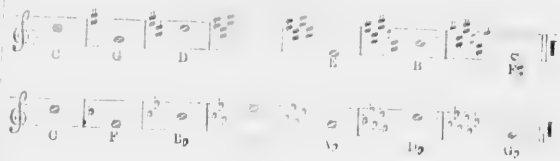
86. If we change the key from C to G, *four* in the scale of C will become *seven* in the scale of G. Now between seven and eight there must be only the interval of a semitone. But assuming G as *one*, and ascending, we find F, the *seventh*, to be (according to the scale of C) only a semitone from *six*, [illegible] a whole tone from *eight*—both of which intervals are wrong. To remedy this it is necessary that F should be sharped; and this F♯ is the only difference between the key of C and the key of G. This sharp is placed immediately after the clef, and is called the signature to the key of G.

87. If we change the key from C to F, *seven* in the scale of C will become *four* in the new scale of F. From three to four there must be only the interval of a semitone. But assuming F as *one*, and ascending the scale, we find B, the *fourth*, to be (according to the scale of C) a whole tone from three, and only a semitone from five—both of which intervals are wrong. To remedy this, B must be *flatted*—and this B♭ is the only difference between the key of C and the key of F.

88. Every sharp added to the signature raises the key a *fifth*, or (which is the same thing) lowers it a *fourth*; and the last sharp is on the line or space [illegible] the key is G; the [illegible] and so on.

[illegible] the key of F [illegible] becomes B flat by [illegible] a flat on E, and B flat becomes E flat by [illegible] a flat on A, and so on.

[illegible] OF KEYS.



QUESTIONS.

Of what [illegible] Chapter VII. [illegible] Scale called the Natural Scale? Why is C assumed to be the [illegible] the key of a tune derive its name? W[illegible] Fi[illegible] in which [illegible] a tune [illegible] What are they called? W[illegible] do they affect? What [illegible] the signature to the key of C? If the key is changed from C to G, what does four become? What must be the interval between seven [illegible] In order to [illegible] the intervals right in the key of G, what [illegible] W[illegible] key of C? B[illegible] become? What must be the interval between three and four? In order [illegible] intervals right in the key of F, what must be done to B? What is [illegible] in the key of F that differs from the key of [illegible] does every sharp [illegible] the signature raise or lower the key? Every flat? If the signature be [illegible] what is the key? Two? Three? Four? If the signature be one flat, what is the key? Two? Three? Four? How much lower are the keys of B♭, E♭, and A♭, than the keys of B, E, and A.

CHAPTER VIII.

MELODY.

THE MINOR SCALE.

90. Besides the Diatonic Major and the Chromatic Scale, there is another, called the MINOR SCALE, which differs from the Major with respect to its intervals and changes from one of its syllables.

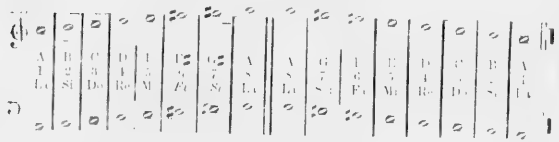
91. In the Minor Scale, *ascending*, the third and sixth are sharped, and the semitones occur between two and three and seven and eight. In the *descent* all the notes are restored to the signature, and the semitones are between six and five and three and two.

92. When a major and a minor key have the same signature, they are said to be related. Thus, in the minor key of A, the scale is said to be in its natural position, because of its relation to the natural key of C major.

93. To find the key of any minor scale having the same signature with any given major scale, you will ascend a sixth, or descend a third from the key of the major.

94. The major key, relative to any minor, is based upon its third.

THE SCALE IN A MINOR.



NOTE. In the Minor Scale the sixth and seventh are sharped in the ascending, but in the descending they are restored to the signature. The sixth and seventh are sharped in the ascending, because the semitones occur between the fifth and sixth and seventh and eighth. The sixth and seventh are restored in the descending, because the semitones occur between the sixth and fifth and third and second. The sixth and seventh are sometimes sharped in the descending, because the Minor Scale is sometimes taught by the Major Scale, and most other characteristics are found in it.

TABLE OF THE PRINCIPAL KEYS,

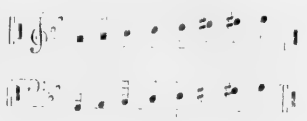
WITH THE SITUATION OF THE MINOR SCALE.

KEY OF A RELATIVE TO C MAJOR.

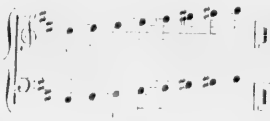
KEY OF D RELATIVE TO F MAJOR.

KEY OF E RELATIVE TO G MAJOR.

KEY OF G RELATIVE TO B♭ MAJOR.

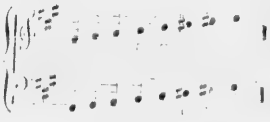


KEY OF B RELATIVE TO D MAJOR.

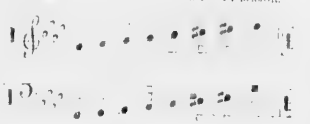


KEY OF C RELATIVE TO E♭ MAJOR.

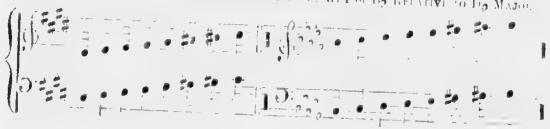
KEY OF F♯ RELATIVE TO A MAJOR. (Seldom used.)



KEY OF F RELATIVE TO A♭ MAJOR.



KEY OF C♯ RELATIVE TO E MAJOR (Seldom used.) KEY OF B♭ RELATIVE TO D♭ MAJOR.



QUESTIONS.

Of what does Chapter VIII. treat? How does the Minor Scale differ from the Major? Where are the semitones, ascending? What notes are sharped? In descending, where are the semitones? When are major and minor keys said to be related? How do we find the key of a minor scale having the same signature with any given major scale? Upon what numeral in any minor scale is its relative major based? To what major key is A minor related? D? G? C?

CHAPTER IX.

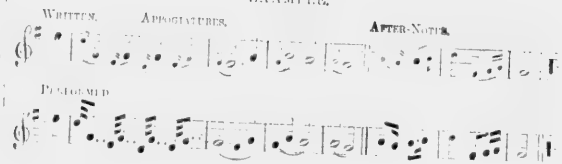
MISCELLANEOUS.

95. The principal embellishments introduced in music to heighten the effect of certain passages, are the *Passing Note* (written in small characters), the Turn, and the Shake.

96. When a passing note precedes an essential note it is called an *Appogiature*, and occurs on an *accented* part of the measure. When it follows an essential note it is called an *After-Note*, and occurs on an *unaccented* part.

97. The time given to an appogiature is left, generally, to the judgment of the performer. It is sometimes barely touched in order merely to soften an interval. At other times it is considered a *leaning* note. It then requires the accent, and takes half the time of the principal note if plain, and two thirds if dotted.

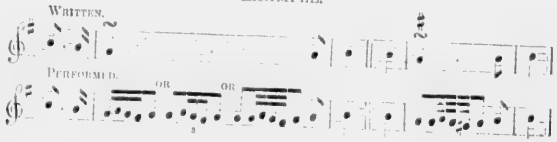
EXAMPLE.



98. The Turn [∾] retains the principal sound, and requires also the tones next above and below it. It should not be hurried, but performed distinctly.

99. When a sharp, flat, or natural is placed over or under a turn, it denotes that the highest or lowest note is to be sharp, flat, or natural.

EXAMPLE.



100. The SHAKE [tr] denotes a rapid iteration of two sounds.

EXAMPLE.

101. STACCATO passages, marked ' ' ' ' are to be performed in a very pointed and distinct manner.

102. POINTED passages, marked . . . . are performed gently and distinctly.

103. A TIE is used—one, to connect notes on the same degree which are not separated in sound; two, to connect notes on different degrees that are sung to one syllable; three, to denote the LEGATO style of singing—a close gliding manner.

104. A DOUBLE BAR ‖ denotes the end of a strain, or line of poetry. It does not interfere with the division of measures unless it is in the place of a single bar, in which case the last is not necessary.

105. A REPEAT ⁞ requires the repetition of a strain or more. If placed *before* a double bar, repeat the preceding music, or as far as to a former repeat. If *after* a double bar, repeat the music that follows. If it occurs where there is no double bar as in old music, repeat what follows.

106. A PAUSE ⁝ over a note requires that it be prolonged beyond its usual time. Over a double bar, it denotes that the next strain is not commenced so soon as usual.

107. A CLOSE ‖ denotes the end of a piece of music, but not always of its performance.

108. DA CAPO [D. C.] written over the staff denotes a return either to the first or some former strain with which the performance is to close.

109. The figures 1 and 2, placed over one or more notes at the close of a tune or movement that is to be repeated, signify that the phrase marked 1 is to be sung the first time, and that marked 2 the last time.

QUESTIONS.

What are the principal embellishments introduced in music? When a passing note [illegible] an essential note, what is it called? And where does it occur? When it [illegible] an essential note, what is it called, and where does it occur? What is the time given to an appoggiature? How is it sometimes used? How at other times? What does it then require? What is said of the turn? Effect of a flat, sharp, or [illegible] under a turn? What does the shake denote? How are staccato [illegible] performed? Pointed passages? What is the first use of a tie? Second? [illegible] What does the double bar denote? What does a repeat require? Before a [illegible]? After? Effect of a pause over a note? Over a double bar? What does the close denote? Da Capo? The figures 1 and 2?

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How are staccato
of a tie? Second?
t require? Below a
double bar? What

EXPLANATION OF MUSICAL TERMS.

A, in, by, at, &c.
Accelerando, accel., accelerate the time.
Adagio, slow.
Ad Libitum, or *Ad Lib.*, at pleasure.
Affettuoso, Affet., affectingly.
Agitato, agitated, impassioned.
Allegro, All., quick.
Allegro Assai, very quick.
Amabile, in a tender and gentle manner.
Amoroso, or *Con Amore*, affectionately.
Andante, slow and gentle, yet distinct.
Andantino, a little quicker than Andante.
Animo, or *Con Animo*, animated, with spirit.
Arioso, lightly.
Assai, much, or more.
A Tempo, in time.

Baritone, between the Bass and Tenor.
Bis, twice.
Brillante, brilliant.

Cadence, closing strain.
Cadenza, an extempore flourish.
Calando, softer and slower.
Cantabile, graceful, flowing style.
Choral, a slow psalm tune with notes of equal length.
Coda, an end or finish.
Con, with, as *Con Eleganza*, with elegance.
Con Espressione, with expression.
Con Moto, with motion.
Con Spirito, with spirit.
Crescendo, or *Cres*, increase the sound.

Da Capo, or *D. C.*, return to the first, or a former part.
Declamando, in the style of declamation.
Diminuendo, or *Dim.*, diminish the sound.
Divoto, devoutly.
Dolce, soft, sweet, tender, delicate.
Doloroso, mournful.

Energico, with energy.
Espressivo, expressive.

Fine, the end.
Finale, the last movement.
Forte, loud.
Fortissimo, very loud.
Fugue, a composition in which a subject proposed by one part is repeated by other parts in succession.

Giusto, in exact time. Just right.
Grazioso, gracefully.
Grave, very slow and solemn.
Gusto, with taste.

Impetuoso, with impetuosity.
Innocente, in an artless and simple style.

Largo, slow and measured.
Legato, in a close, connected, and gliding style.
Lento, slow and sustained.
Loco, as written (used after 8va., which signifies an octave higher than written).

Maestoso, majestic.
Mezzo, medium.
Moderato, moderately.
Molto, much, very.
Molto voce, with a full voice.
Motett, a piece of sacred music in several parts.

Orchestra, a company of instrumental performers.

Parlando, in a conversational style.
Pastorale, in a rural style.
Piano, soft.
Pianissimo, very soft.
Poco, a little.
Precisione, with precision.
Presto, quick.
Prestissimo, very quick.
Primo, first.

Rallentando, softer and slower by degrees.
Recitando, in a speaking manner.
Recitative, musical declamation.
Rinforzando, or *Rinf.*, suddenly increasing in power.
Ritornello, prefatory symphony.
Risolute, with boldness.
Ritard, or *Ritenuto*, slacken the time.

Semplice, chaste, simple.
Sempre, throughout, always.
Sentimento, with feeling.
Serioso, serious, grave.
Sforzando, with sudden force; instantly diminishing.
Siciliano, smooth and graceful movement.
Slentando, slackening the time.
Solfeggio, a vocal exercise.
Solo, for a single voice or instrument.
Soli, a single voice or instrument on each part.
Sostenuto, sustained.
Sotto, under, below.
Sotto voce, with subdued voice.
Spiritoso, with spirit.
Staccato, short, detached, distinct.
Strepitoso, or *Con strepito*, boisterously.

Tasto Solo, without chords.
Tempo, time.
Tempo Primo, in the original time.
Tenuto, subject or theme.
Timoroso, timidly.
Tremolando, or *Tremolo*, tremulously.
Tutti, the whole; full chorus.

Un, or *A*, as *Un Poco*, a little.
Un poco ritenuto, with a little restraint.

Vivace, or *Con Vivace*, in rapid time.
Vivacissimo, vivacious, energetic.
Veloce, quick and cheerful.
Voce di petto, the chest voice.
Voce di testa, the head voice.
Voce solo, voice alone.
Vorticosamente, turn over quickly.

REMARKS.

1. Singing, as a part of public worship, should, if possible, be performed by the whole congregation. But if there are any who cannot, or will not *learn* to sing, they ought not to mar the devotion by *attempting* to sing in public.

2. Every singer should have a tune book; but he ought to commit so thoroughly to memory as not to be entirely dependent upon it in a public performance. The singer who is obliged to refer constantly to the *music* he is performing, will produce but little effect.

3. Musical instruments may be useful where singers are not thoroughly trained, but if they are, no instrument can add to the sweetness or effect of their music. If instruments are used, great care should be taken not to disturb the congregation in tuning them.

4. If there is a select choir, the members of it should receive their places with reference principally to their singing abilities, and not with reference to their wealth, station, or general talent.

5. The tune must be keyed to suit the singers. It is supposed to be written where it can generally be performed with the greatest effect. Some choirs may require it a note higher or lower.

6. If, under a dispensation of grace, sinners may come into the "congregation of the Lord," to hear and receive the benefits of the gospel. No person who is profane or vicious should be permitted to abuse the worship of God by taking a place in the choir.

It is a painful fact, that many who assume this responsible part of public worship, feel themselves at liberty to disturb the remaining exercises, by turning over their books, reading, whispering, &c. &c., as if everything of importance was done when they had gone through with their thoughtless and miserable apology for SINGING PRAISES TO GOD, and they were not at all interested in the great truths of the gospel.

Remember, then, my *young singing* friends especially, your duty. Why are you permitted to sing? *God is merciful.* Praise Him! Why are you called together on the holy Sabbath? JESUS CHRIST HATH DIED!—AND IS RISEN! Praise Him! Oh praise Him! What influence is that which moves so sweetly upon your hearts while you hear the blessed gospel? 'Tis the Holy Ghost! He would win you gently back to God! Praise Him! Sing praises! Think what the gospel offers you—

"SALVATION ON EARTH, AND A MANSION IN HEAVEN."

Sing then. There is cause for joy—

PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW!
PRAISE HIM, ALL CREATURES HERE BELOW!
PRAISE HIM ABOVE, YE HEAVENLY HOST!
PRAISE FATHER, SON, AND HOLY GHOST!

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rciful. Praise
Praise Him!
spel? 'Tis the
s you—

No. 1.—OLD HUNDRED.—L.M.

TENOR

ALTO

All people that on earth do dwell, Sing to the Lord with cheer ful voice; Him serve with mirth, his praise forth tell, Come ye be - fore him and re - joice.

No. 2.—DUKE STREET.—L.M.

J. HATTON.

Th'un - wea - ried sun, from day to day, Does his Cre - a - tor's power dis - play; And pub - lish - es to ev' - ry land, The work of an al - might - y hand.

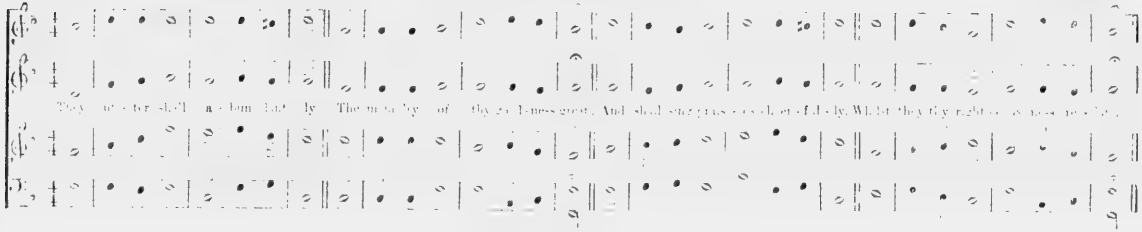
No. 3.—HEBRON.—L.M.

L. MASON.

The Lord is just in his ways all, And ho - ly in his works each one; He's near to a'l that on him call, That call in truth on him a - lone.

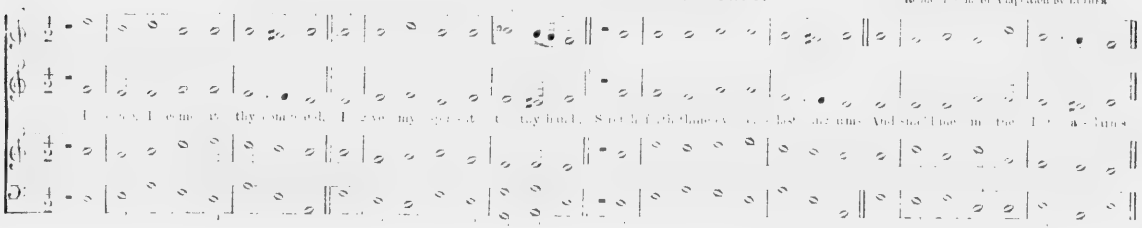
No. 4.—WELLS. L.M.

(HOLDRAT.)



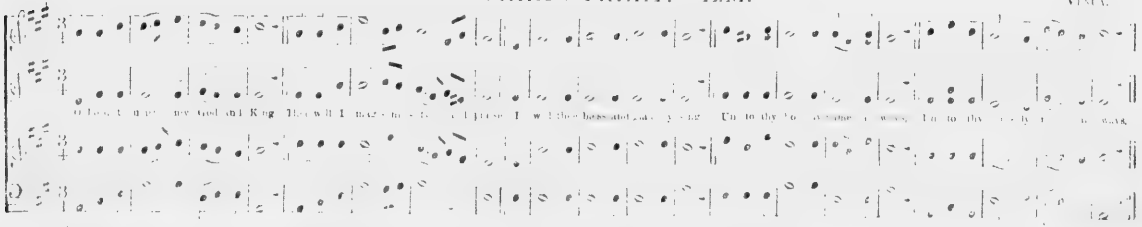
No. 5.—MELANCHTHON. L.M.

Reduced from an Adaptation by LUTHER

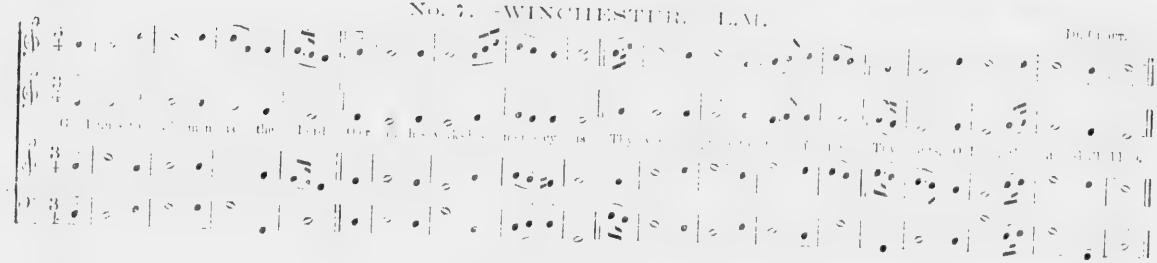


No. 6.—PARK STREET.—L.M.

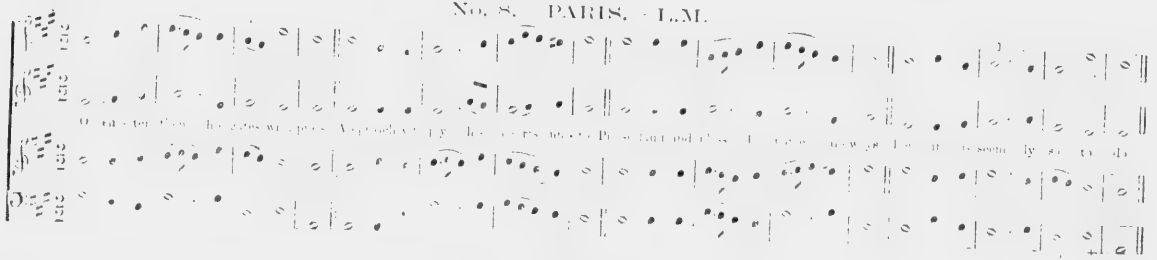
VENUA.



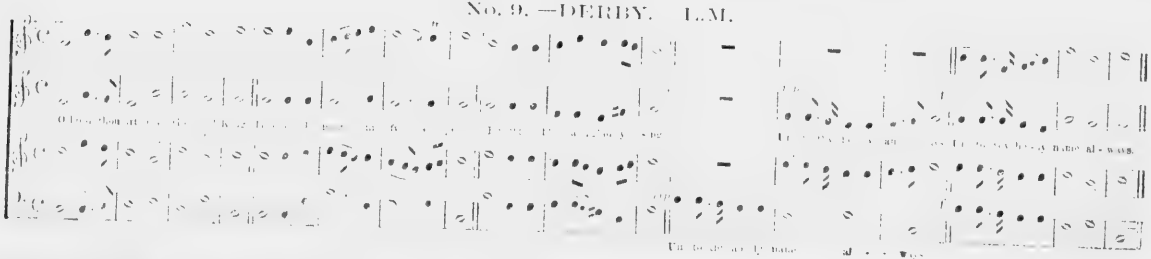
No. 7.—WINCHESTER. L.M.



No. 8. PARIS. L.M.



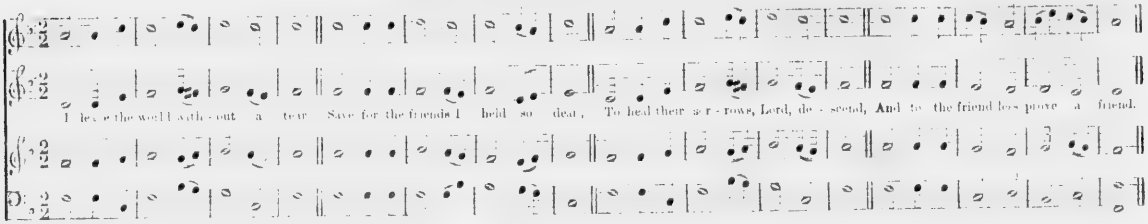
No. 9.—DERBY. L.M.



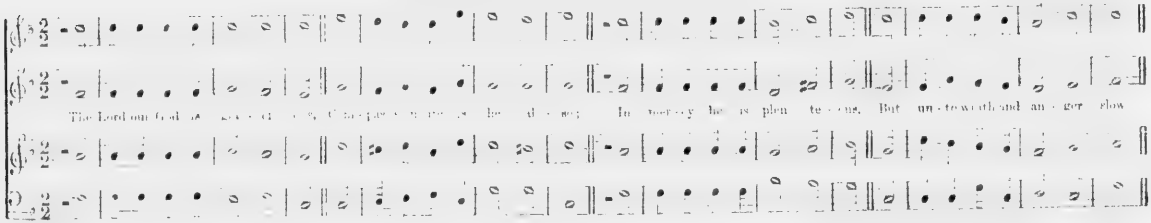
No. 10. UXBRIDGE.—L.M.

L. Mason.

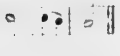
No. 11.—HAMBURG.—L.M.

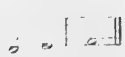


No. 12.—ASHWELL.—L.M.



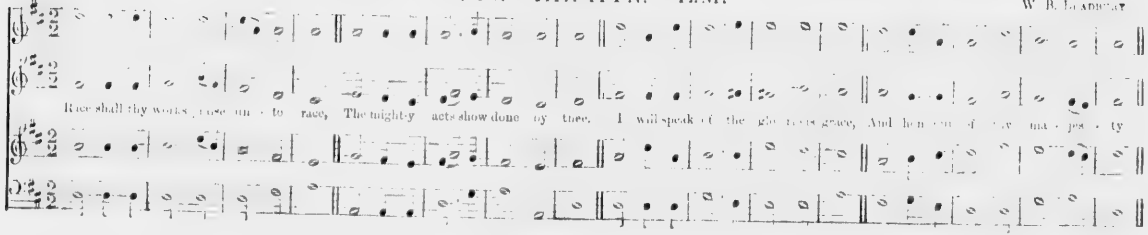
L. Mason.





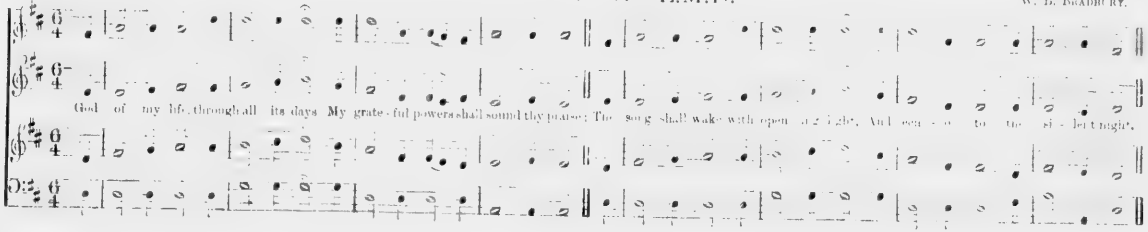
No. 13. - ZEPHYR.—L.M.

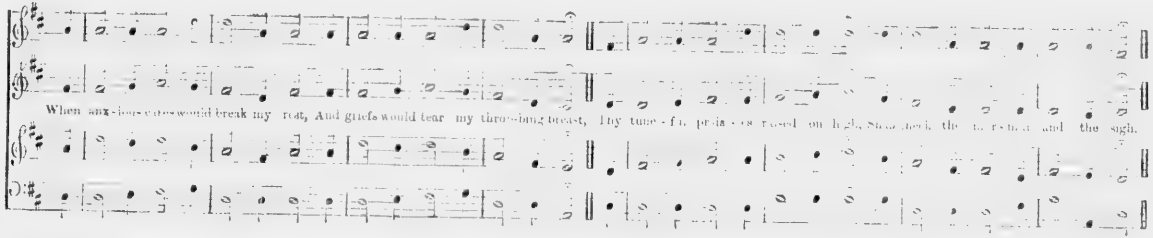
W. B. Bradbury.



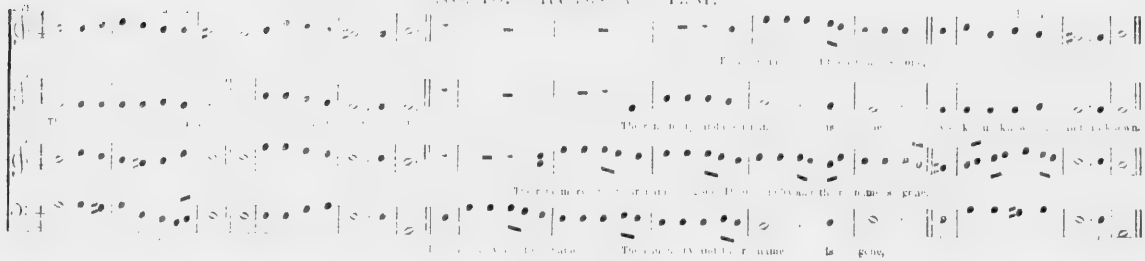
No. 14.—FOREST.—L.M.D.

W. B. Bradbury.

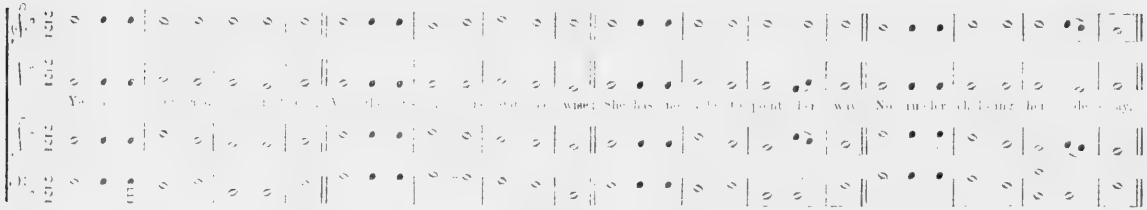




No. 15. RUSSIA. L.M.

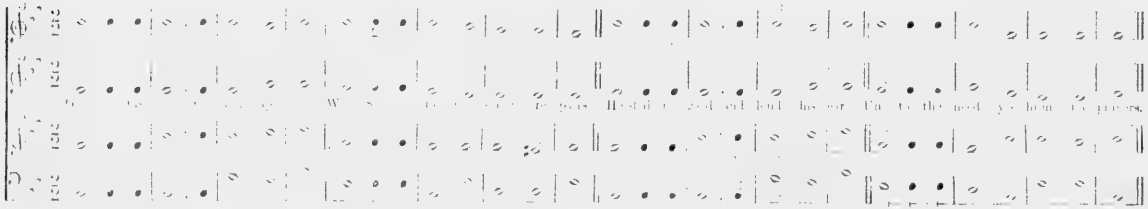


No. 16. PRENTISS. L.M.

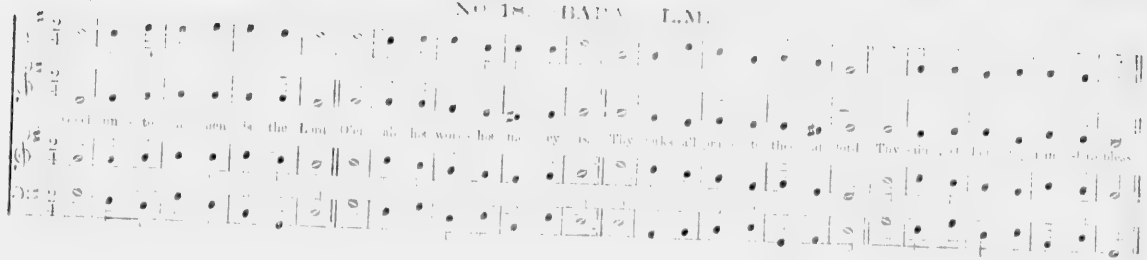


No. 17. LITTEN. L.M.

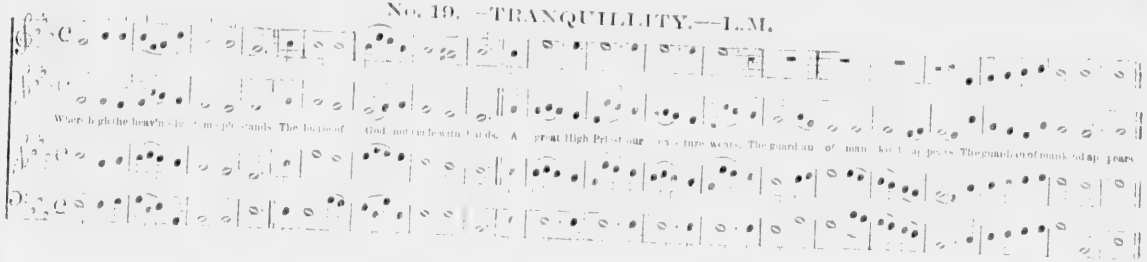
Arr. by Dr. L. Mason



No. 18.—BARNA.—L.M.

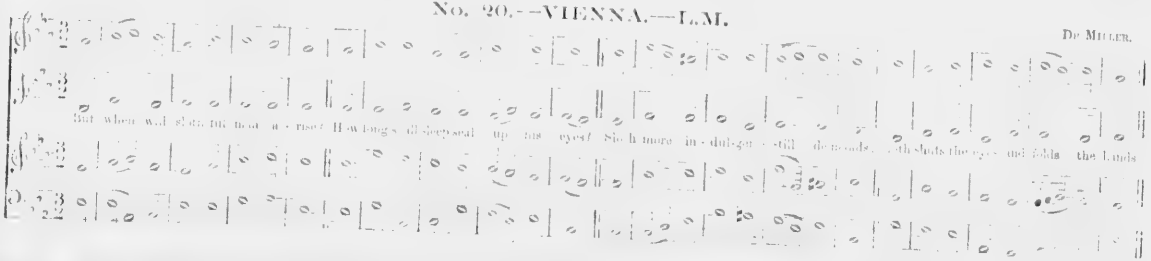


No. 19.—TRANQUILLITY.—L.M.



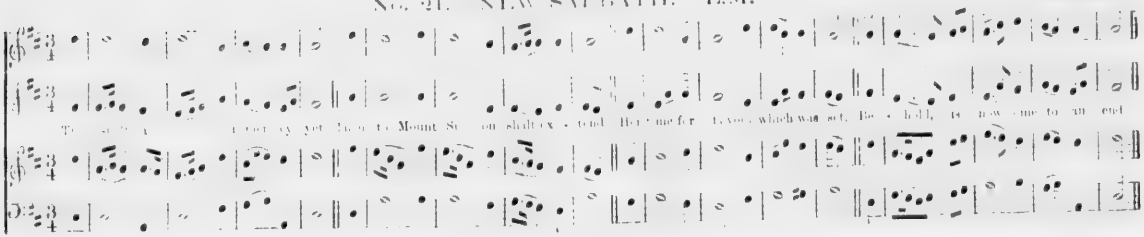
No. 20.—VIENNA.—L.M.

Dr Miller.



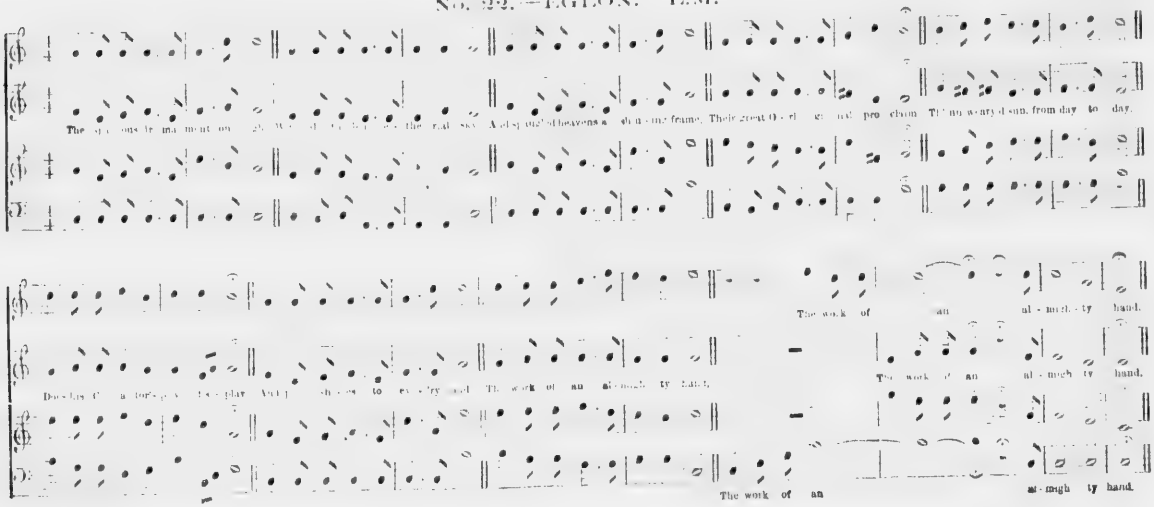
No. 21. NEW SABBATH. L.M.

Isaac Smith.



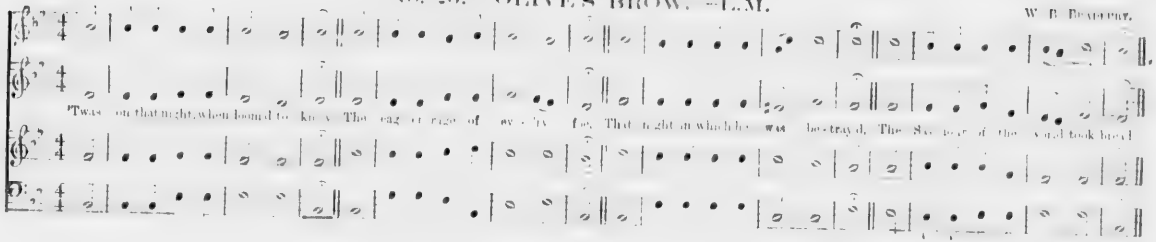
No. 22.—EGLON.—L.M.

G. F. Kubler.



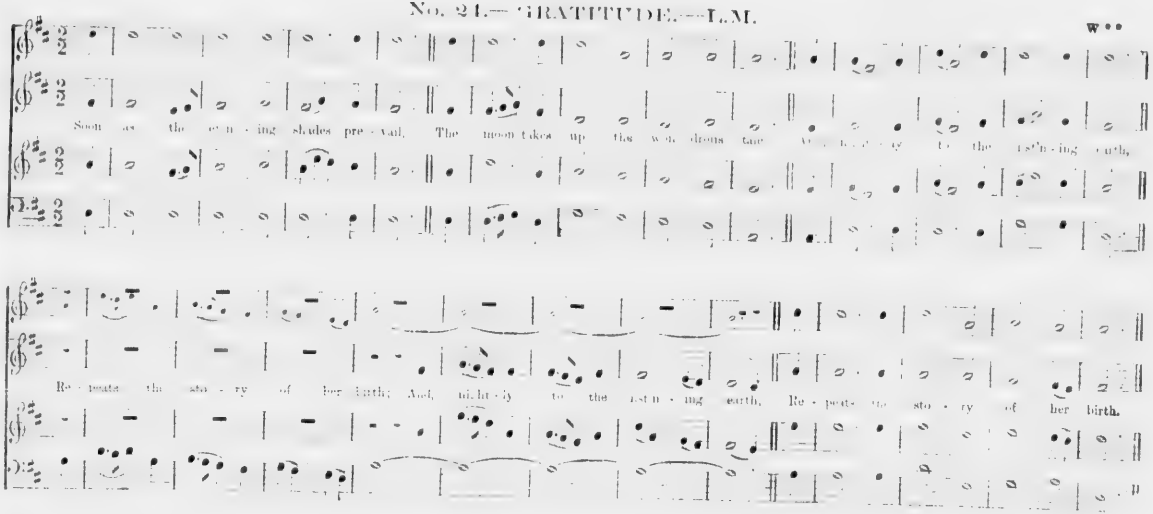
No. 23.—OLIVE'S BROW.—L.M.

W. B. Bradbury.


'Twas on that night, when loom'd to know The eag-er rage of ev-'ry foe, That night in which he was be-tray'd, The Sa[illegible] of the world took bread

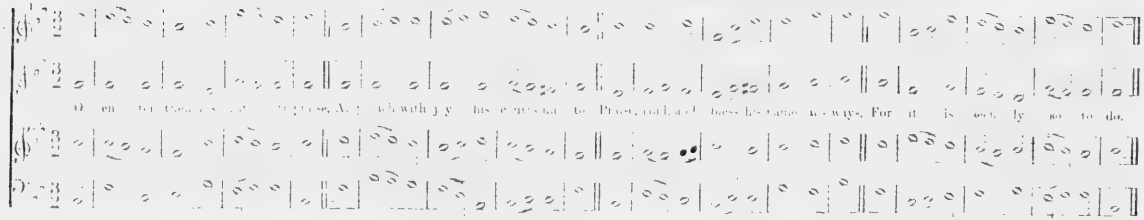
No. 24.—GRATITUDE.—L.M.

W. ••


Soon as the e[illegible]n-ing shades pre-vail, The moon takes up the won-drous tale [illegible] to the [illegible]st'n-ing earth,
Re-peats the sto-ry of her birth; And, nigh-ly to the [illegible]st'n-ing earth, Re-peats the sto-ry of her birth.

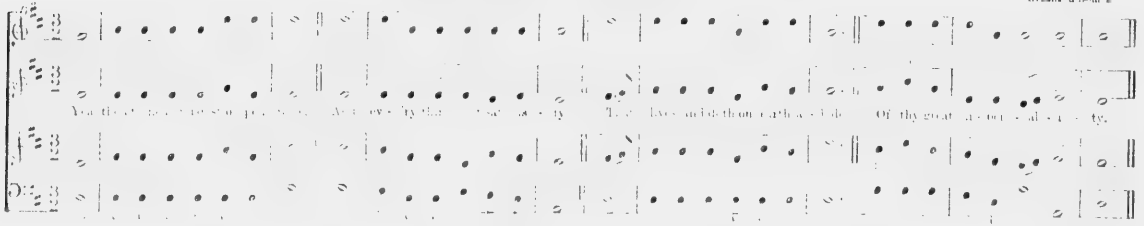
No. 25. WAREHAM. L.M.

Or 12s & 11s by omitting [illegible] and dividing semibreves.



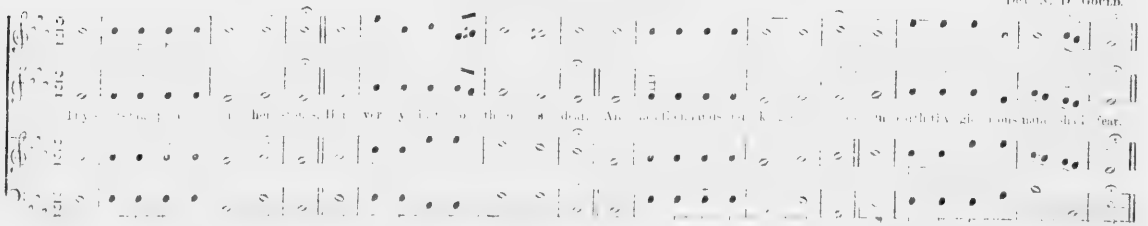
No. 26.—IMLAH.—L.M.

Arranged from T

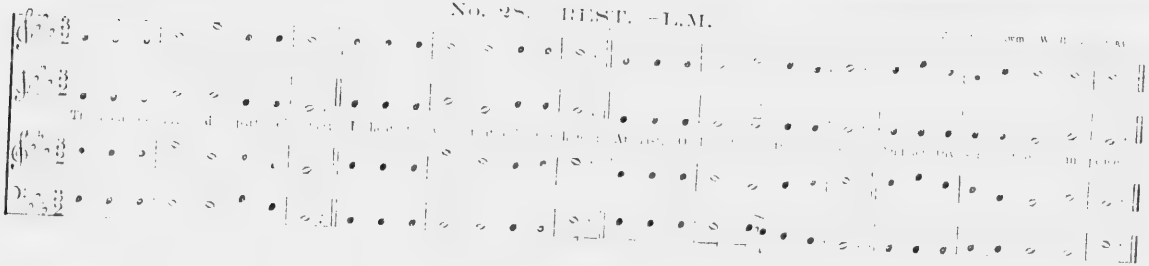


No. 27.—OPE. L.M.

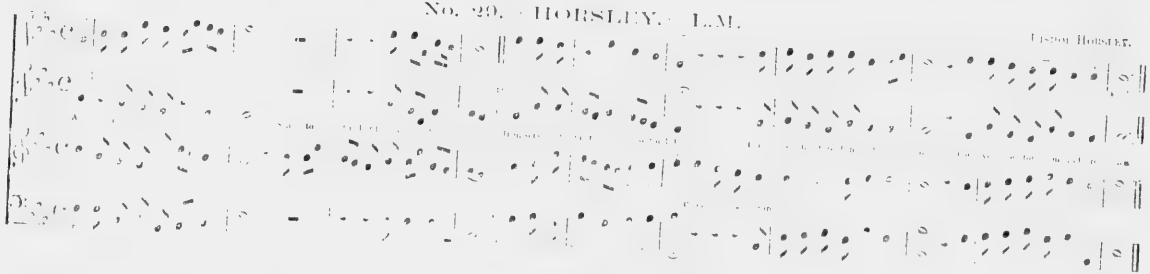
Dev. N. D. Gould.



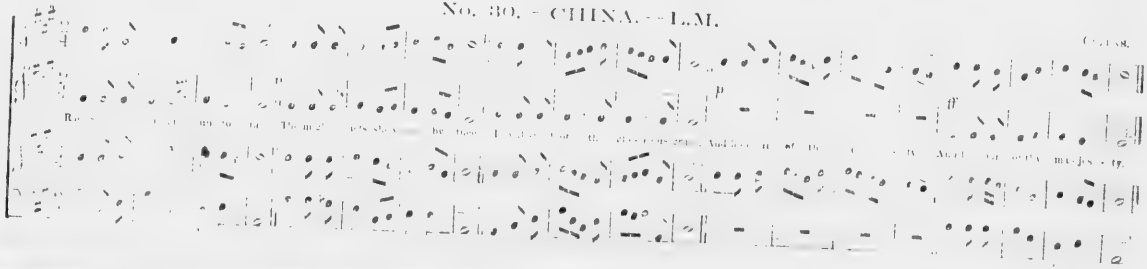
No. 28. — REST. — L.M.



No. 29. — HORSLEY. — L.M.



No. 30. — CHINA. — L.M.



No. 31.—GLASGOW.—L.M.

Harmony revised

My strength he weak-en'd in the way, My days of life he short - en - ed. My God, O take me not a - way In mid-time of In mid-time of my days, I said.

No. 32.—SESSIONS.—L.M.

L. O. Emerson.

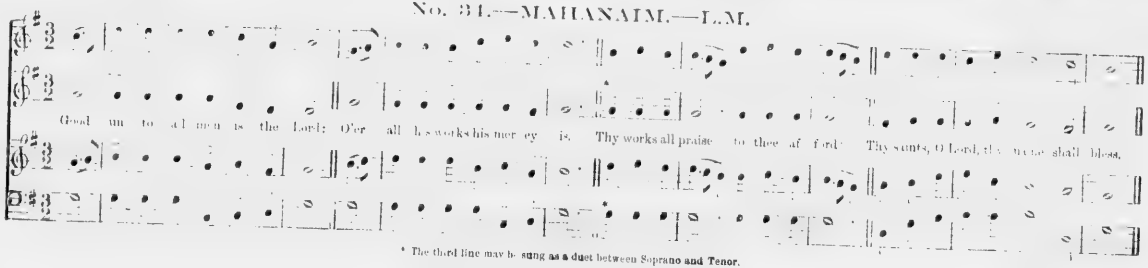
My strength he weak - en'd in the way, My days of life he short-en - ed. My God, O take me not a way In mid-time of my days, I said.

No. 33.—FEDERAL STREET.—L.M.

H. K. Oliver.

My days are like a shade al - way, Which doth de - cli - ne swift - ly pass. And I am with - er - ed a - way, Much like un - to the fad - ing grass.

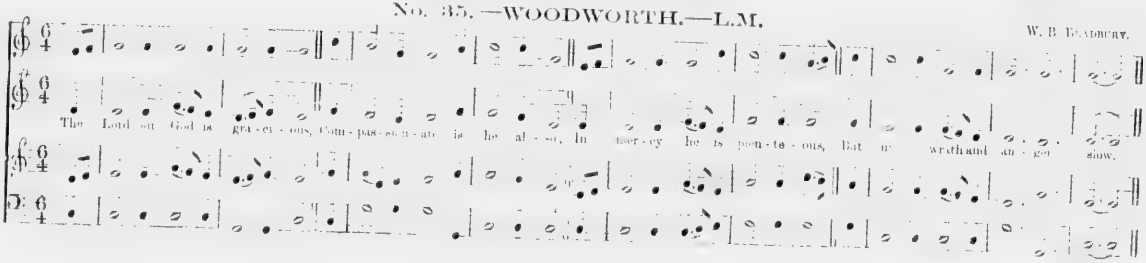
No. 34.—MAHANAIM.—L.M.


Good un to all men is the Lord; O'er all his works his mer-cy is. Thy works all praise to thee af-ford* Thy saints, O Lord, thy name shall bless.

* The third line may be sung as a duet between Soprano and Tenor.

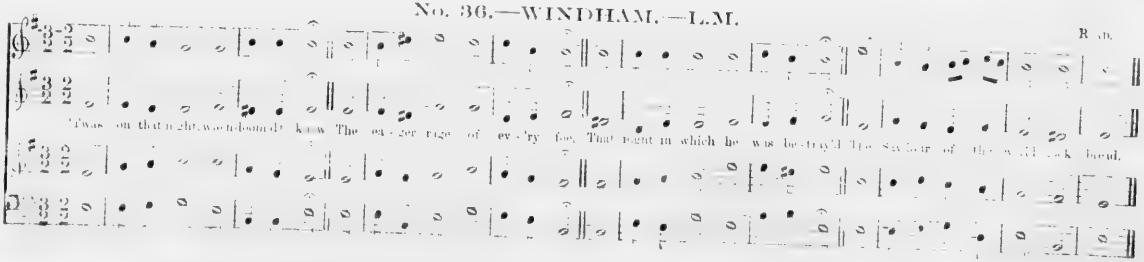
No. 35.—WOODWORTH.—L.M.

W. B. Bradbury.


The Lord our God is gra-ci-ous, Com-pas-sion-ate is he al-so, In mer-cy he is pen-te-ous, But u[illegible] wrath and an-ger slow.

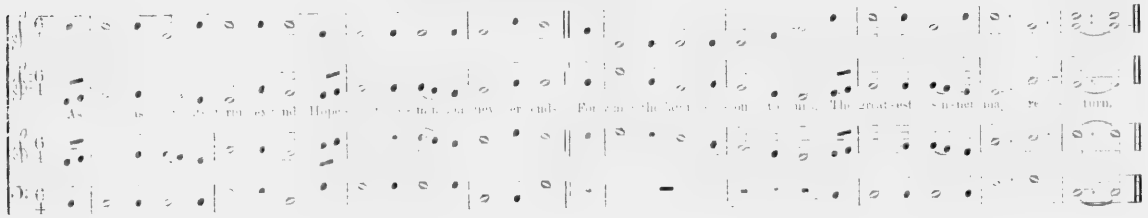
No. 36.—WINDHAM.—L.M.

Read.

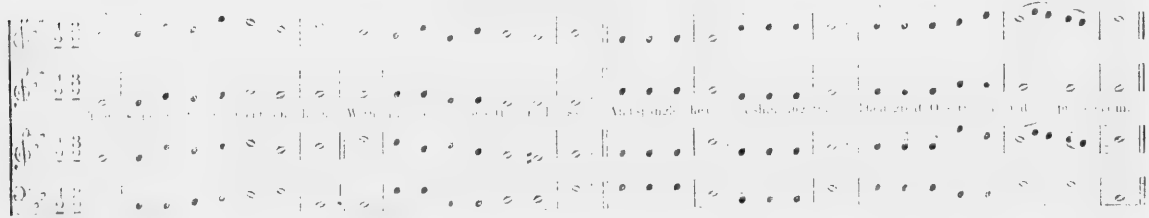

'Twas on that night, when doom'd to know The ea-ger rage of ev-'ry foe, That night in which he was be-tray'd The Saviour of the world took bread.

No. 37. BLOOMFIELD CHANT. L.M.

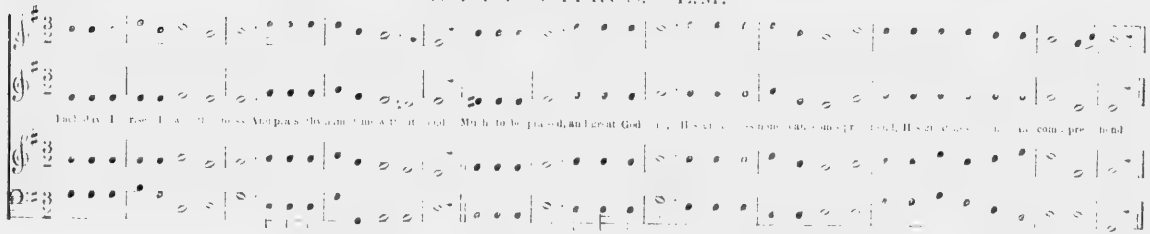
No. 38.—RETREAT. L.M.



No. 39. AMES.- L.M.

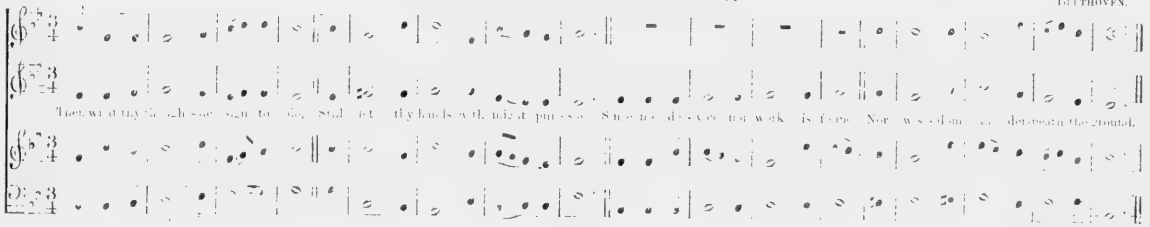


No. 40. CYPRUS. —L.M.



No. 41. GERMANY.—L.M.

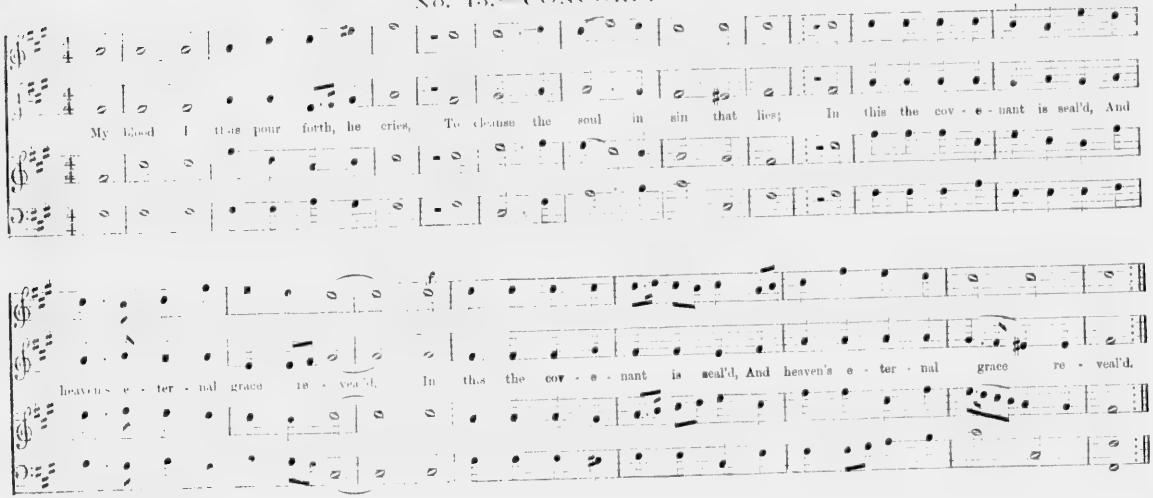
BEETHOVEN.



No. 42. TIMESBURY.—L.M.

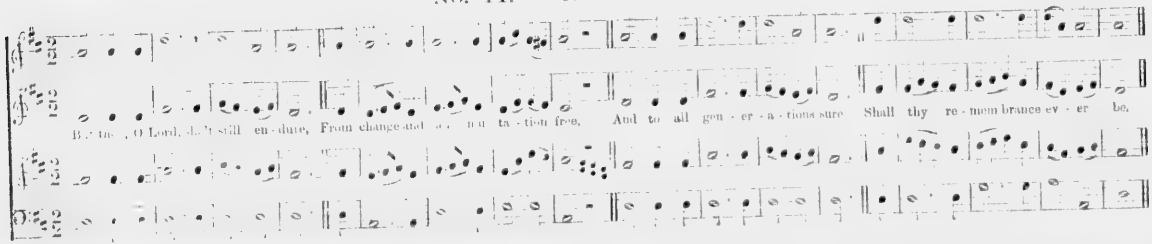
No. 43.—CONCORD.—L.M.

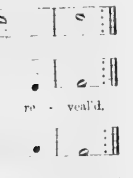
BELNAP.

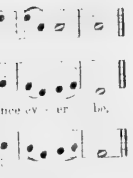


No. 44.—OLIVET.—L.M.

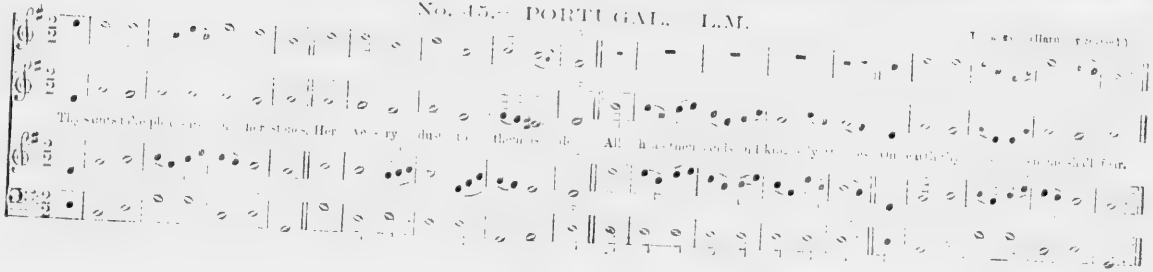
W. ..



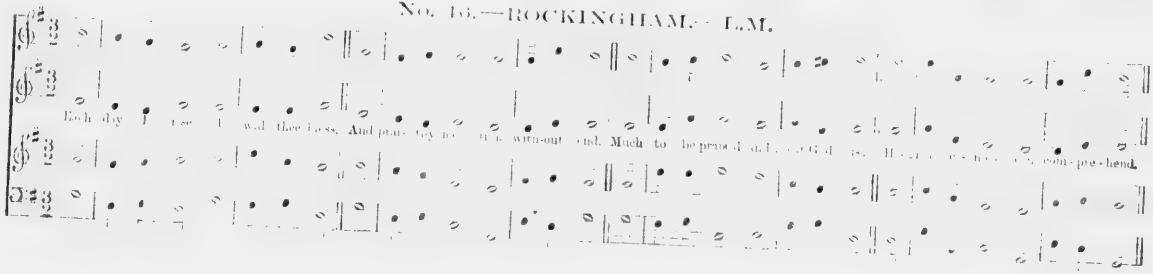




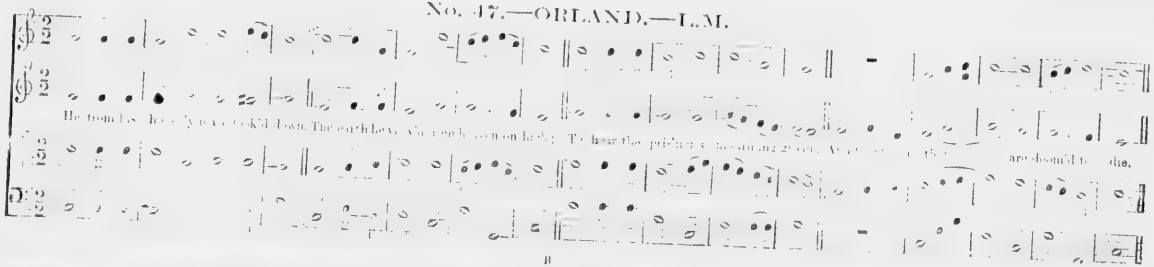
No. 45.—PORTUGAL.—L.M.



No. 46.—ROCKINGHAM.—L.M.



No. 47.—ORLAND.—L.M.



No. 48. DEVOTION. L.M.

Him serve with mirth, his praise forth tell, Come ye be fore him and re - joice.

Him serve with mirth, his praise forth tell, Come ye be fore him and re - joice.

Him serve with mirth, his praise forth tell, Come ye be fore him and re - joice.

Him serve with mirth, his praise forth tell, Come ye be fore him re - joice.

No. 49.—CANAAN.—L.M.*

Russian Air.

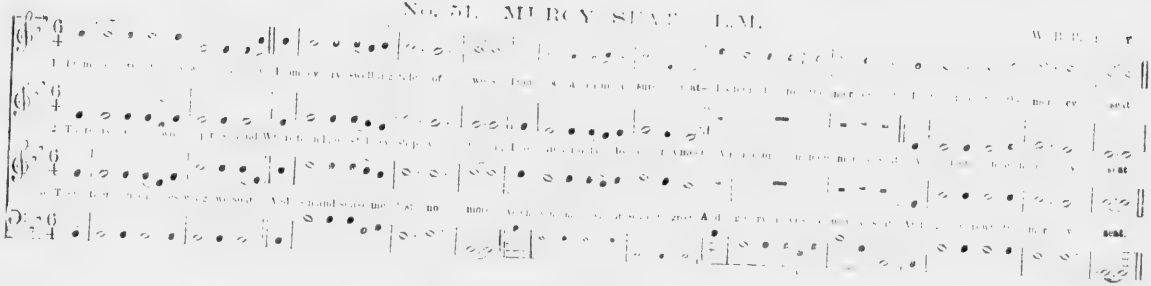
The Lord is just in his ways all, And holy in his works each one, He's near to all that on him call, Who call in truth, Who call in truth in him a - lone.

No. 50.—DALLIBA.- L.M.

The Lord sus - tain eth none out - cast, He doth, though a - gees all re - main. The Lord up hold - eth all that fall The cast-down raiseth up a - gain.

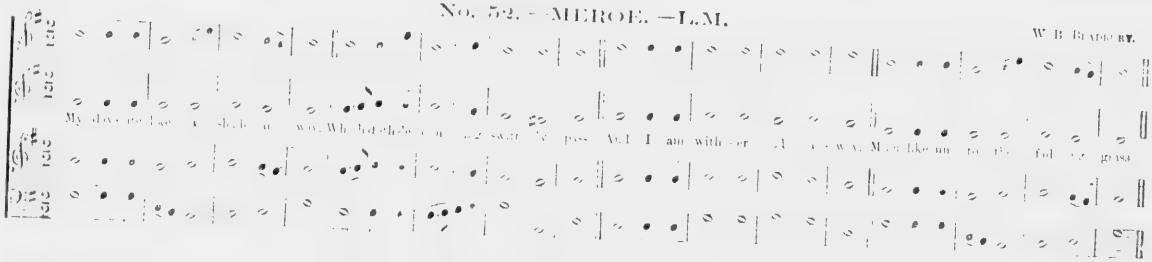
No. 51. MERCY SEAT.—L.M.

W. B. Bradbury.



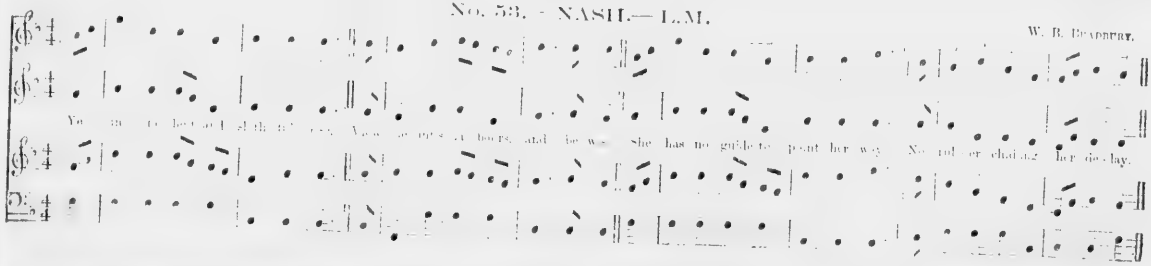
No. 52.—MEROE.—L.M.

W. B. Bradbury.



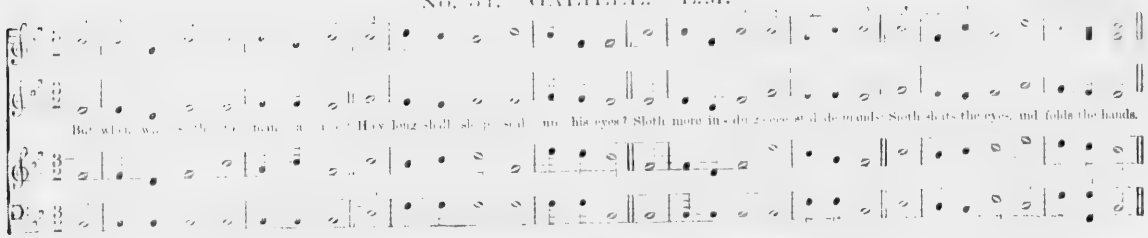
No. 53.—NASH.—L.M.

W. B. Bradbury.



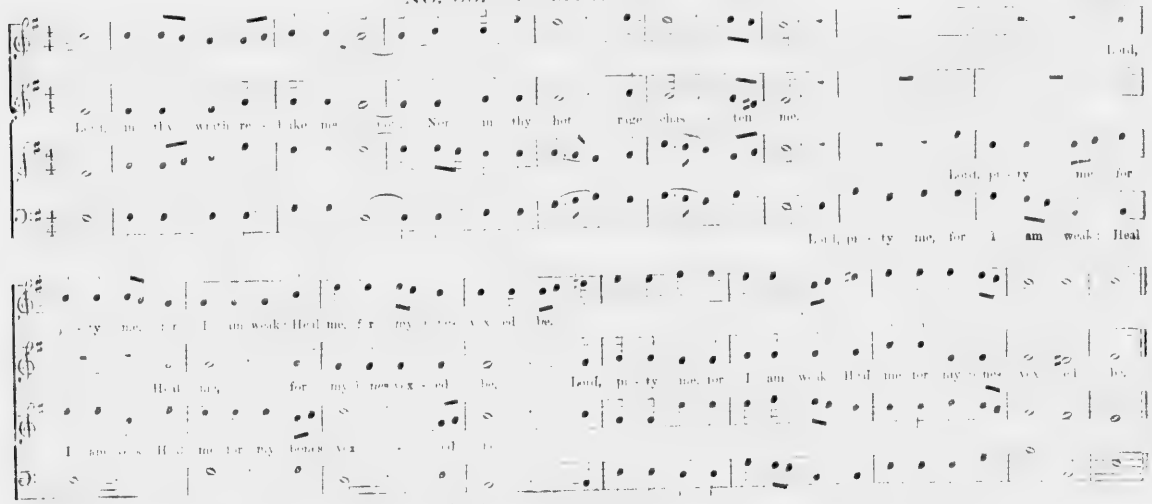
No. 54. GALILEE. L.M.

W. F. SHERWIN.

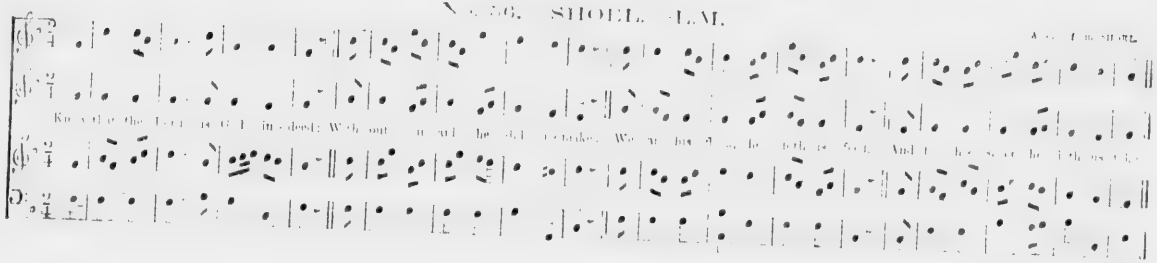


No. 55.—COMPLAINT.—L.M.

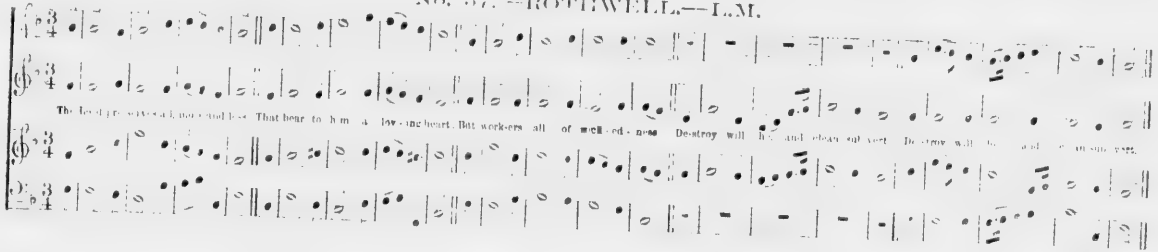
PARMOUR.



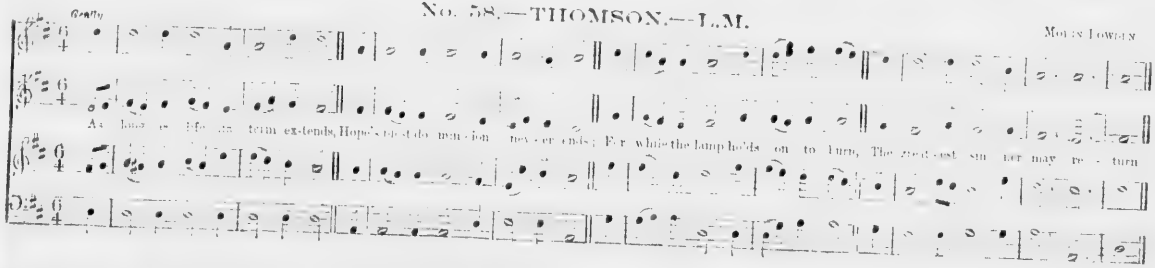
No. 56. SHOEL.—L.M.



No. 57.—ROTHWELL.—L.M.

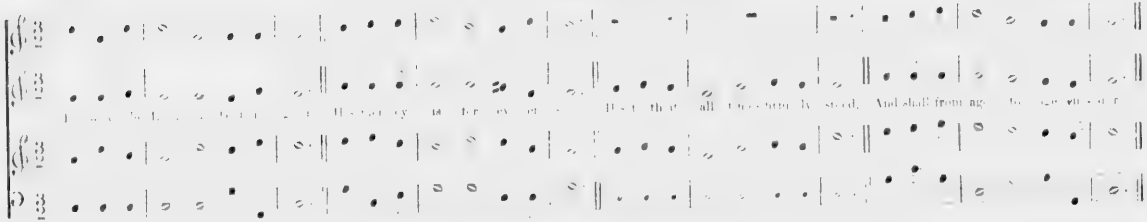


No. 58.—THOMSON.—L.M.



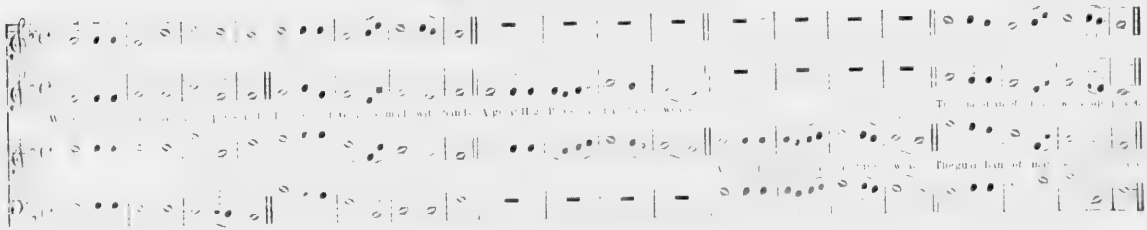
No. 59. LEWISBURG. L.M.

W. F. Lutcher.

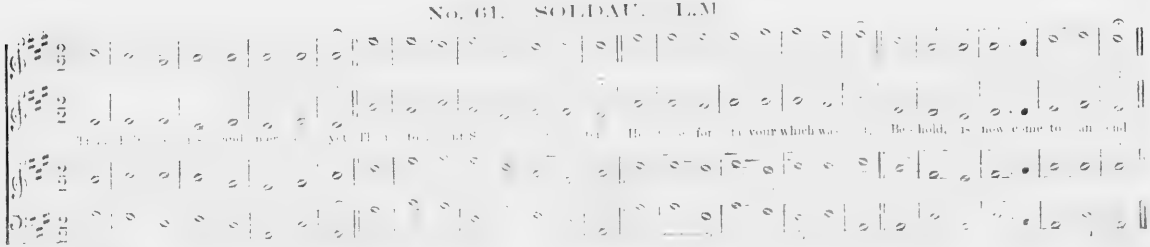


No. 60. —DEVENPORT.—L.M.

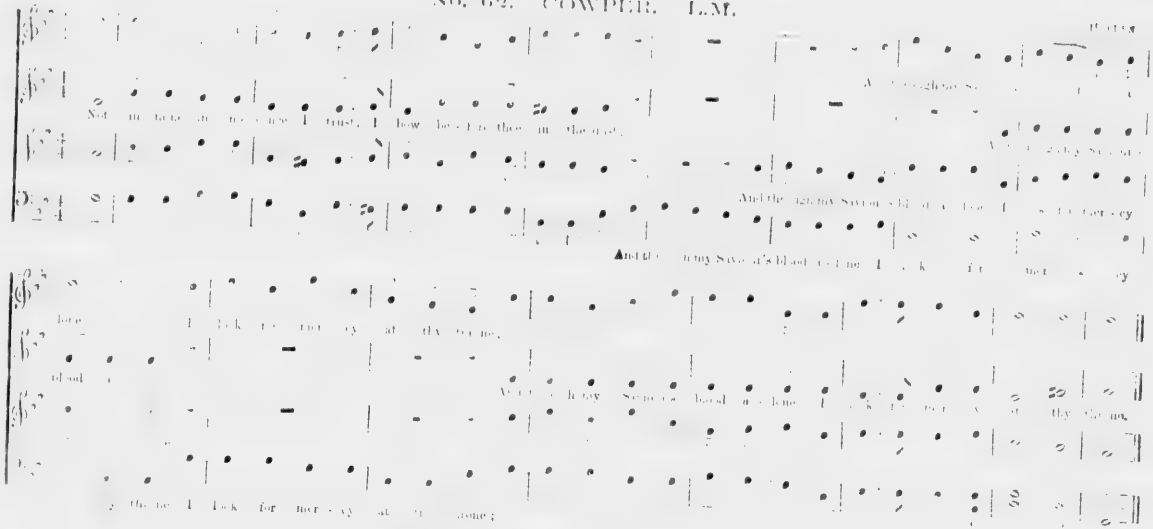
Morris Lowden.



No. 61. SOLDAU. L.M.



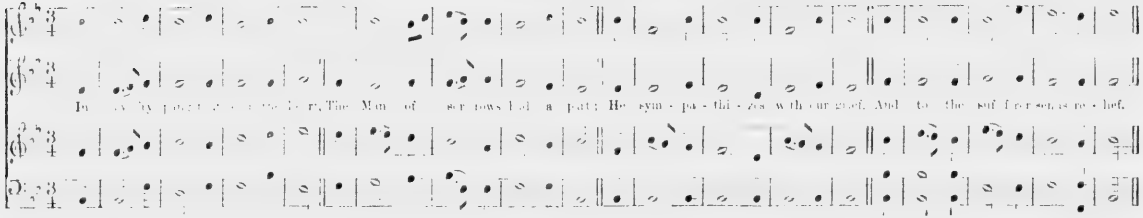
No. 62. COWPER. L.M.



No. 63. CHEBUCTO.— L.M.

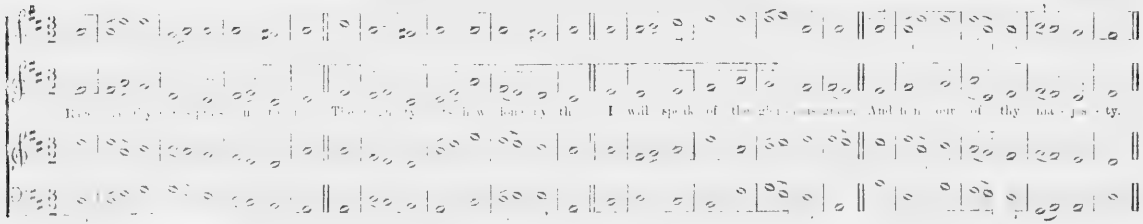
No. 64.—SYMPATHY.—L.M.

A. H. F.



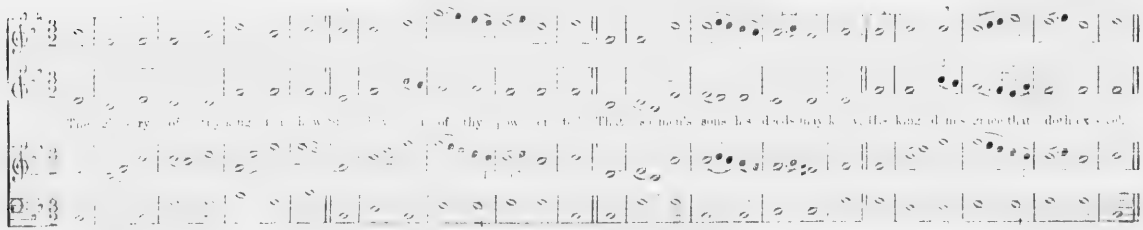
No. 65.—MONTGOMERY.—L.M.

Brist Coll.



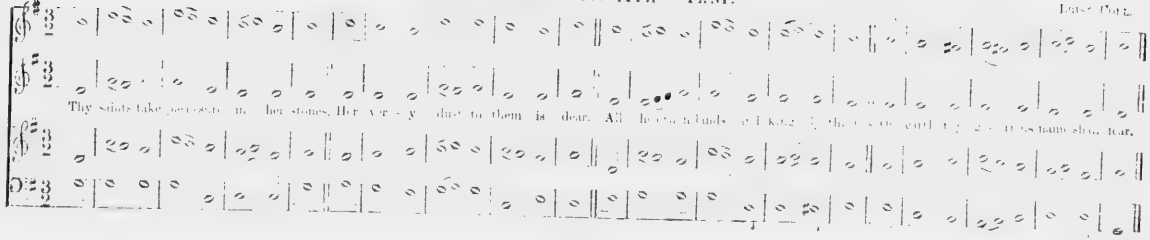
No. 66.—NEAPOLIS.—L.M.

Brist Coll.



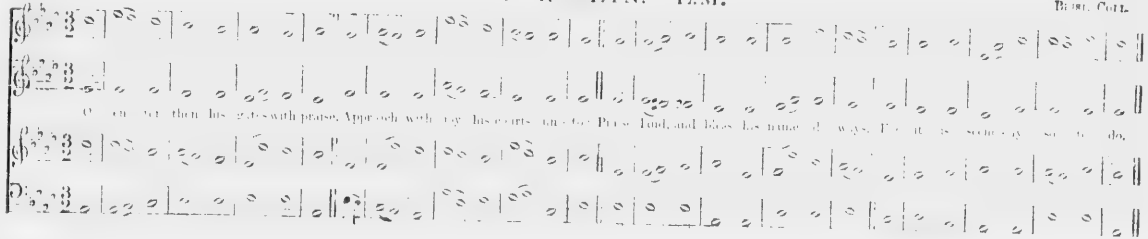
No. 67.—ST LUKE.—L.M.

Isaac Coll.



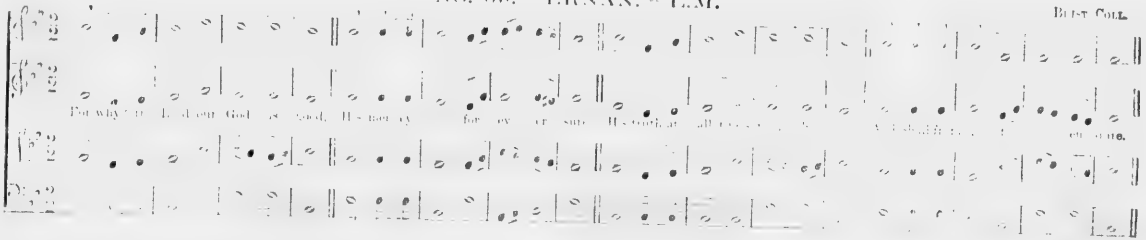
No. 68.—ROSLYN.—L.M.

Brist. Coll.



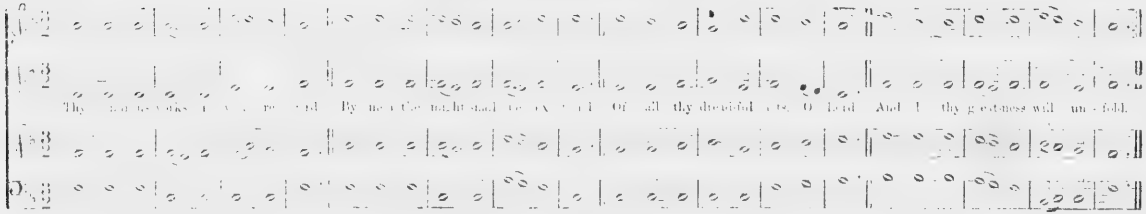
No. 69.—ERNAN.—L.M.

Brist. Coll.

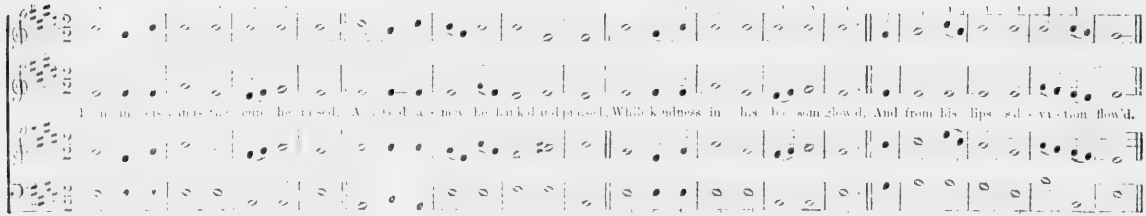


No. 70.—HURSLEY.—L.M.

Brent Coll.

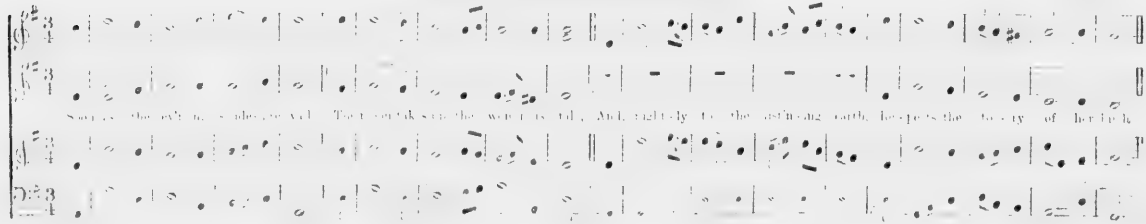


No. 71.—COMMUNION.—L.M.



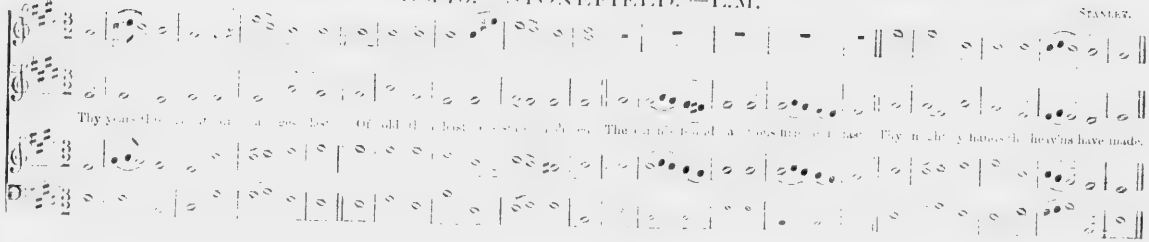
No. 72. SEASONS.—L.M.

Pleyel.



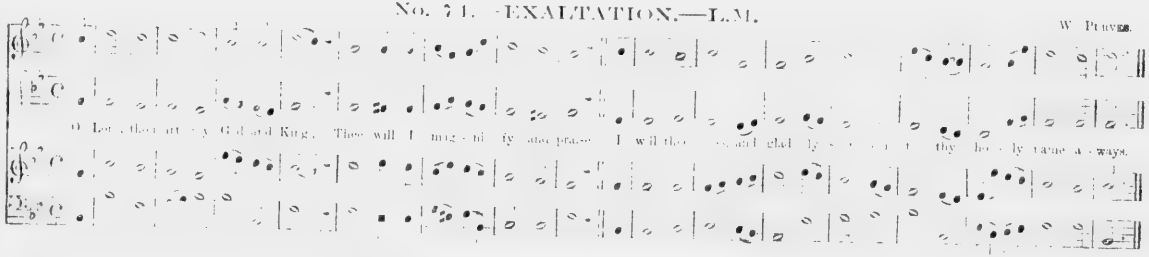
No. 73.—STONEFIELD.—L.M.

STANLEY.

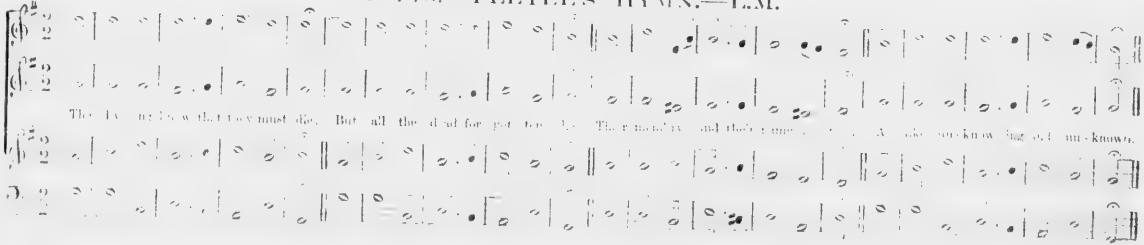


No. 74.—EXALTATION.—L.M.

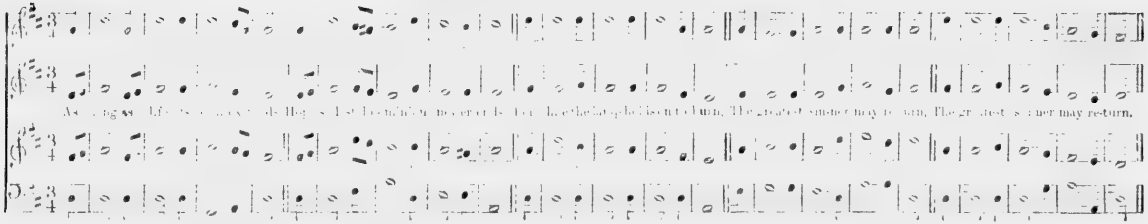
W. PURVES.



No. 75.—PLEYEL'S HYMN.—L.M.

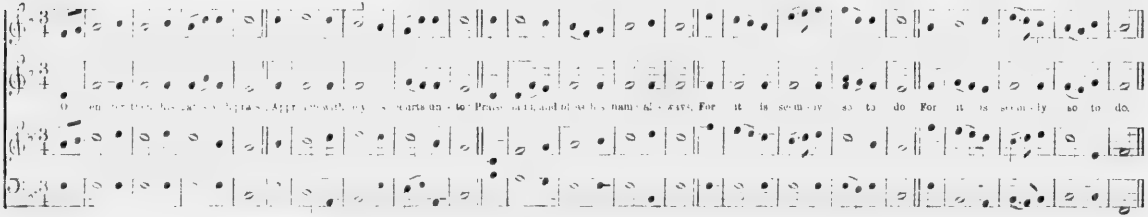


No. 76.—PICTOU.—L.M.



No. 77.—BLOMIDON.—L.M.

Moore.

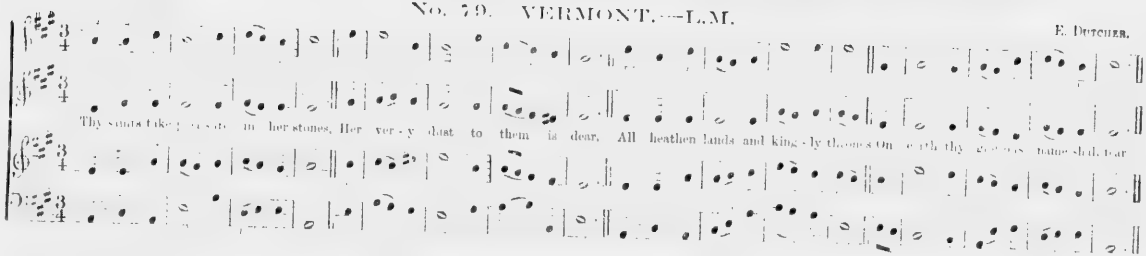


No. 78.—GREEN'S HUNDREDTH. L.M.

Dr Green.

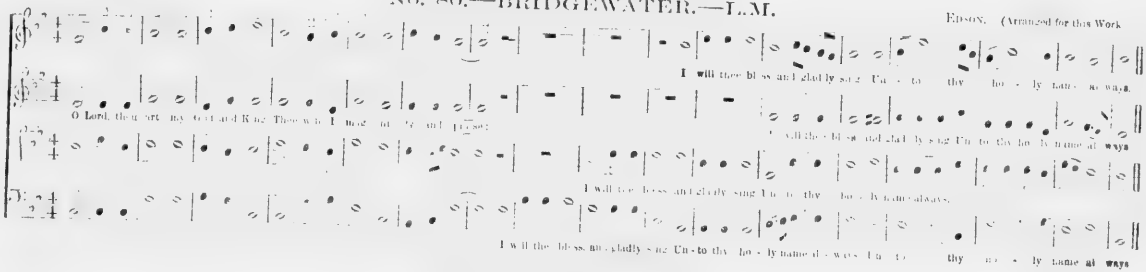
No. 79. VERMONT.—L.M.

E. Dutcher.


Thy saints take [illegible] in her stones, Her ver - y dust to them is dear, All heathen lands and king - ly thrones On earth thy [illegible] name shall fear

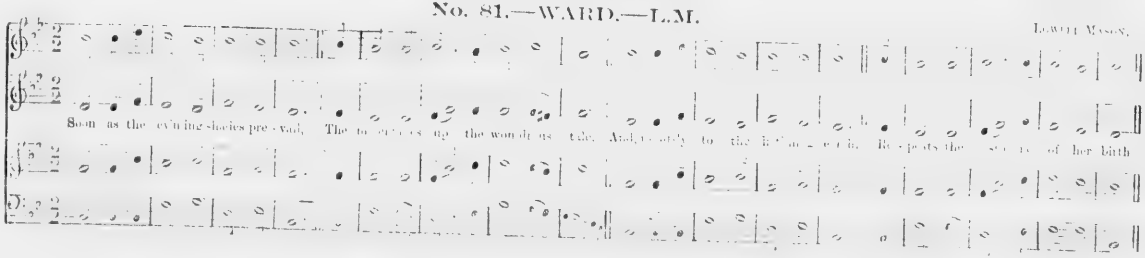
No. 80.—BRIDGEWATER.—L.M.

Edson. (Arranged for this Work


I will thee bless and gladly sing Un - to thy ho - ly name al ways.
O Lord, thou art my God and King Thee will I [illegible] and praise;
I will thee bless and gladly sing Un to thy ho ly name al ways
I will thee bless and gladly sing Un to thy ho - ly name always.
I will thee bless and gladly sing Un - to thy ho - ly name al - ways Un to thy ho - ly name al ways

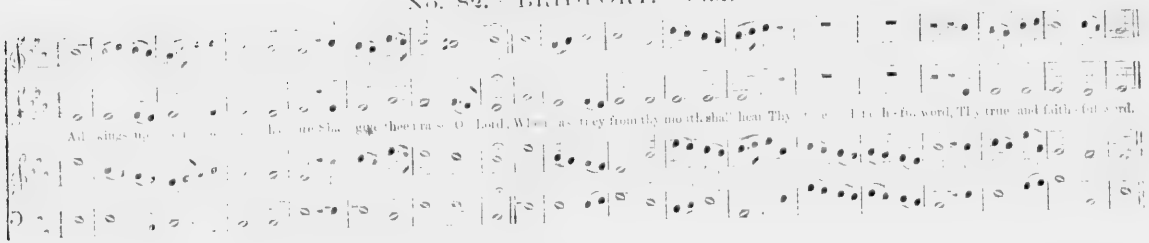
No. 81.—WARD.—L.M.

Lowell Mason.


Soon as the evening shades pre - vail, The [illegible] up the wondrous tale, And [illegible] to the [illegible] Re - peats the [illegible] of her birth

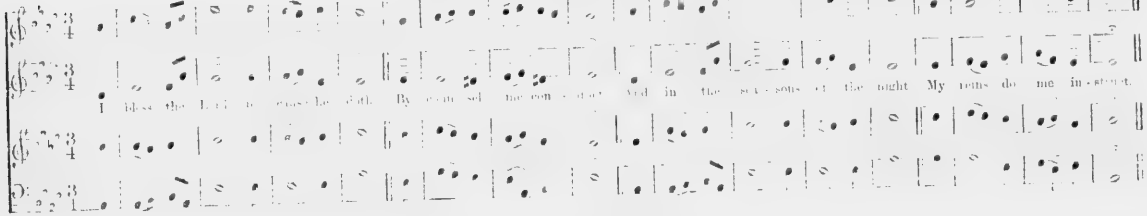
No. 82.—BRIDPORT. C.M.

Anon.



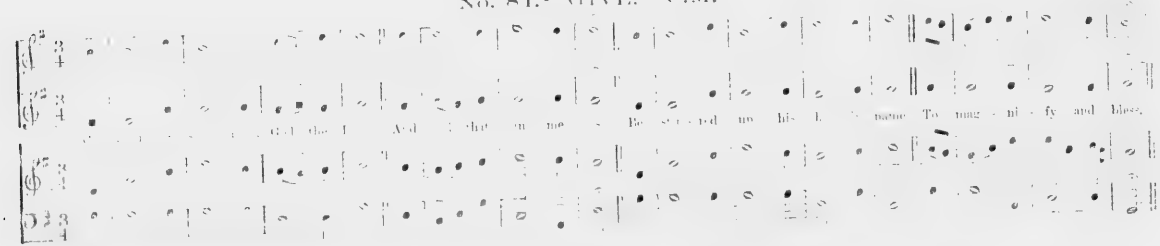
No. 83.—ARMENIA. C.M.

S. B. Ford.

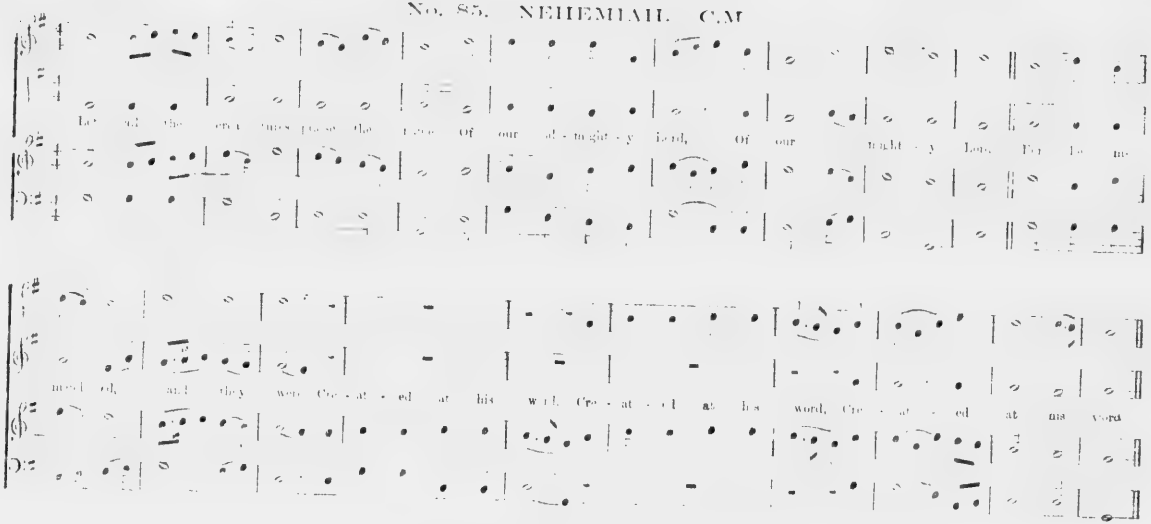


No. 84.—GIVE. C.M.

J. Green

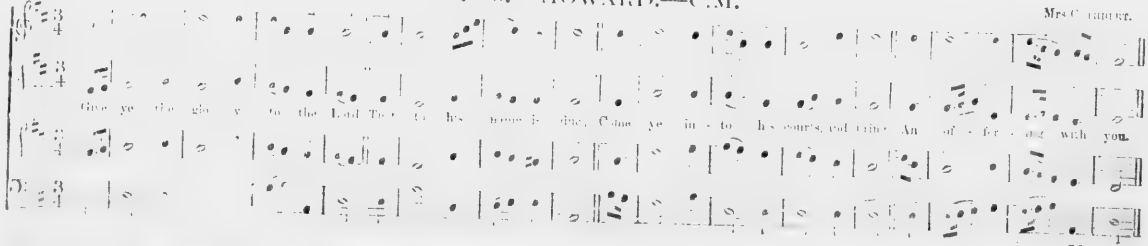


No. 85. NEHEMIAH. C.M



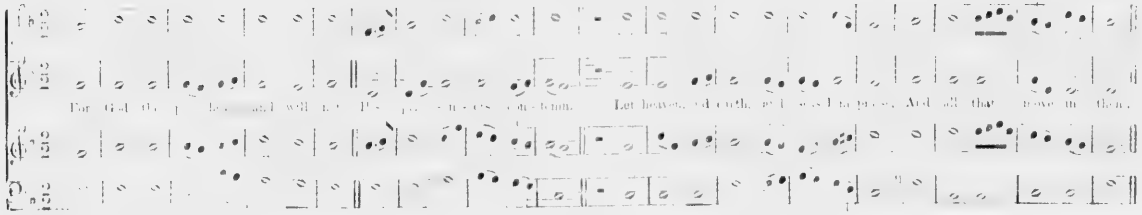
No. 86.—HOWARD.—C.M.

Mrs Cranmer.



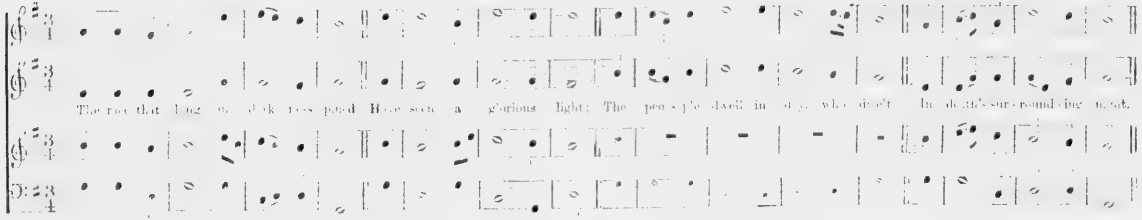
No. 87. CLARENDON C.M.

TUCKER



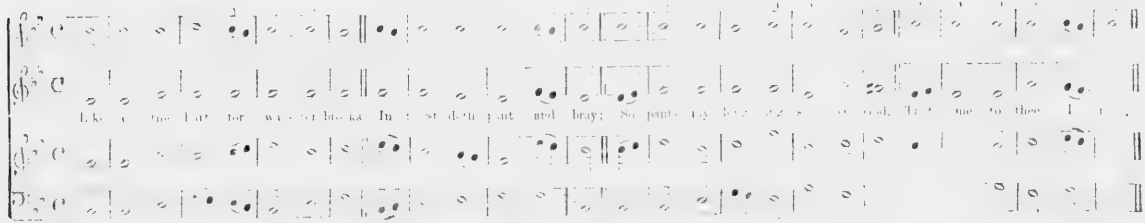
No. 88.—NAZARETH.—C.M.

W. ARNOLD.

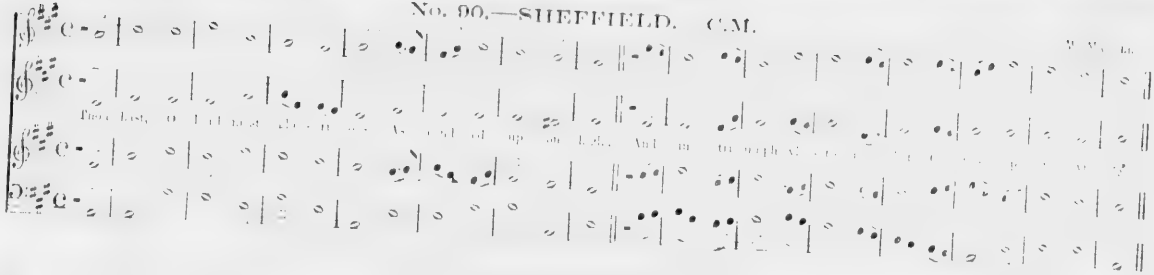


No. 89.—GLENCAIRN. C.M.

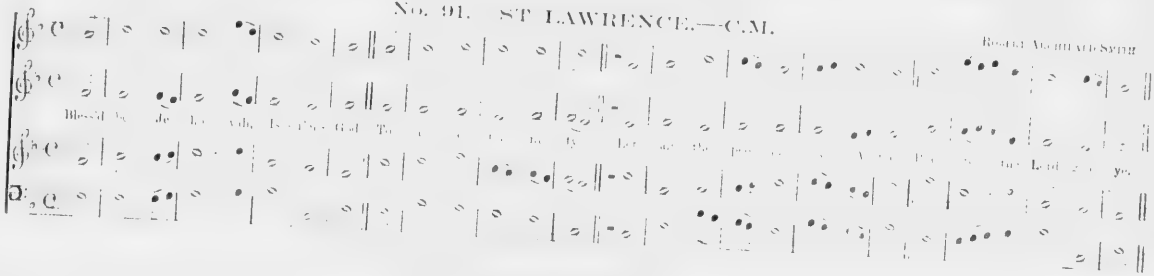
T. L. HAVILY.



No. 90.—SHEFFIELD. C.M.



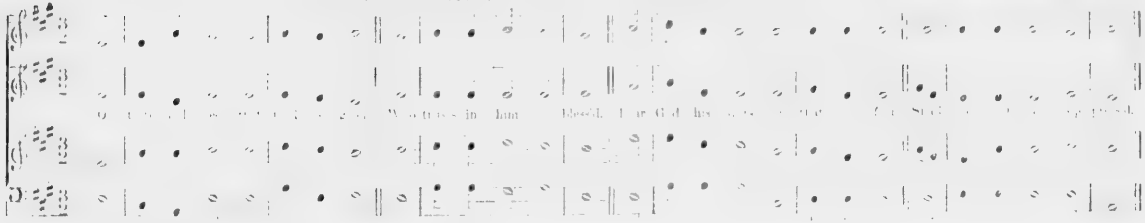
No. 91. ST LAWRENCE.—C.M.



No. 92. ST BRIDGET.—C.M.

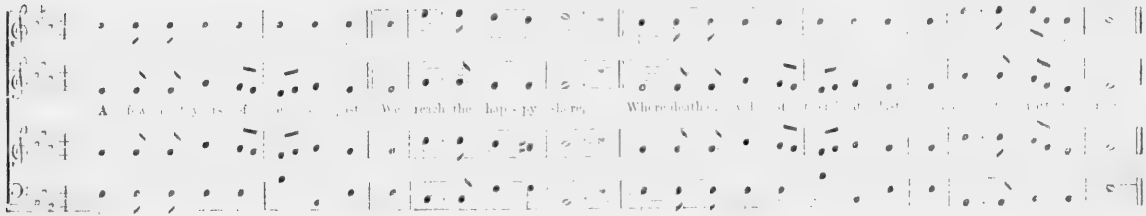
No. 93. AZMON OR DENFIELD. C.M.

[illegible] D. L. Mason.



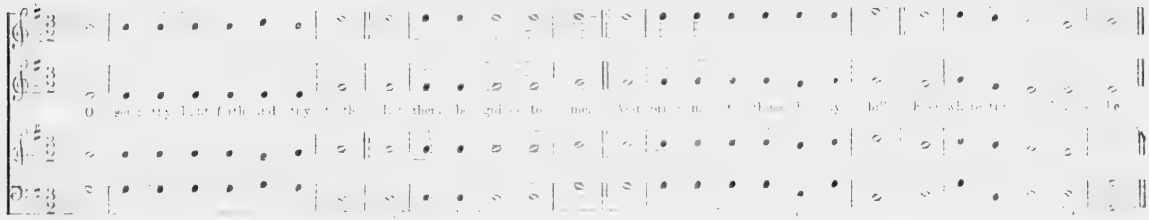
No. 94.—NAOMI.—C.M.

D. L. Mason.

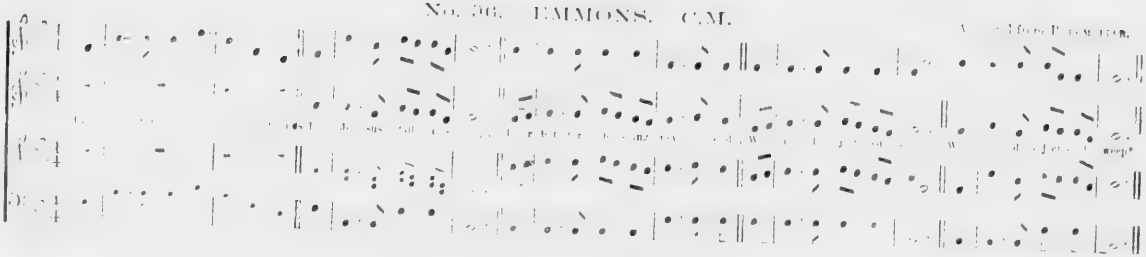


No. 95.—HARVEY'S CHANT. C.M.

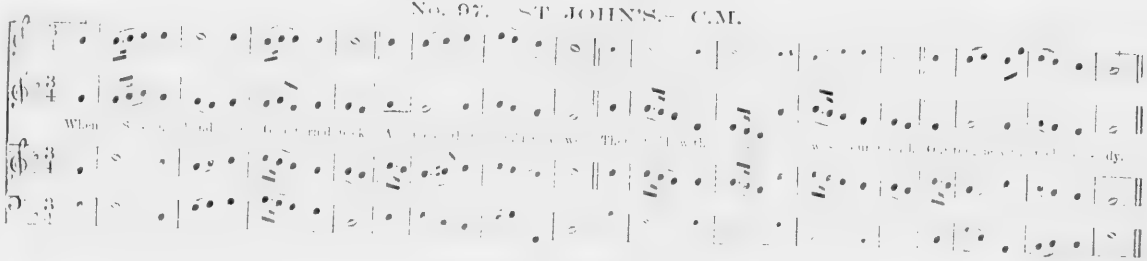
W. P. Bradbury.



No. 96. EMMONS. C.M.

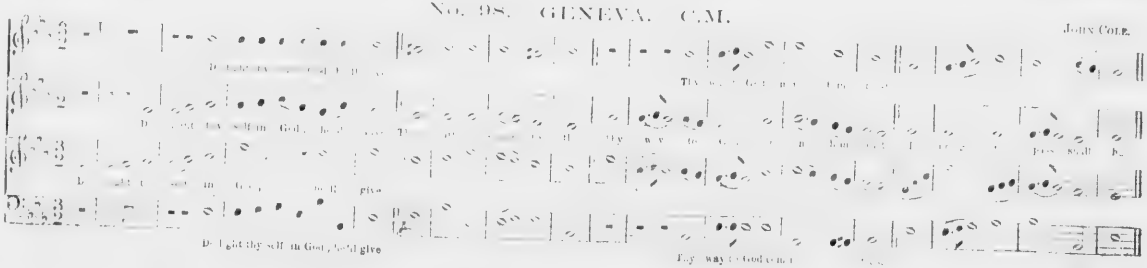


No. 97. ST JOHN'S.— C.M.



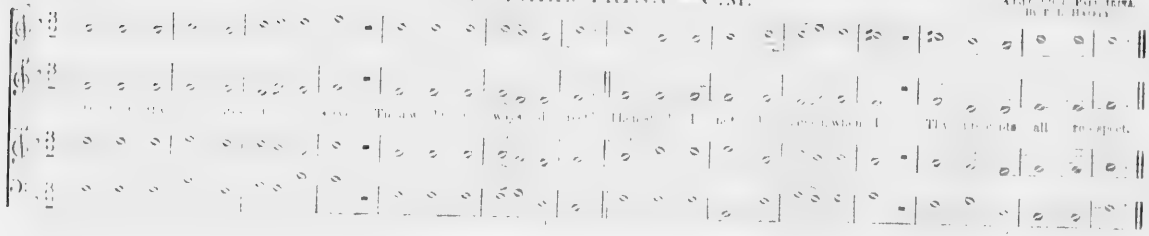
No. 98. GENEVA. C.M.

John Cole.



No. 99. PALESTRINA.—C.M.

Adapted from Palestrina. By T. L. Hately.

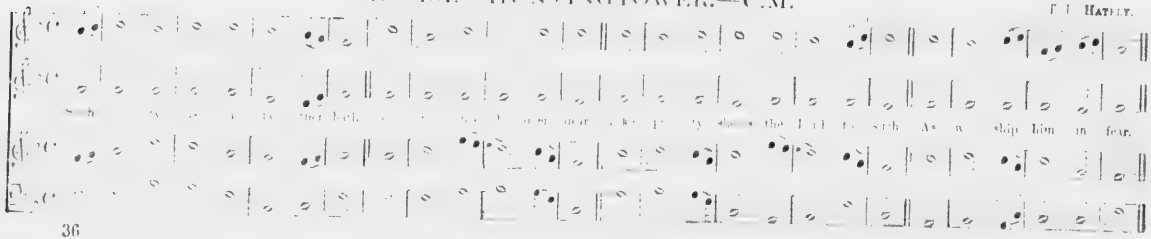


No. 100.—BARROW.—C.M.

American.

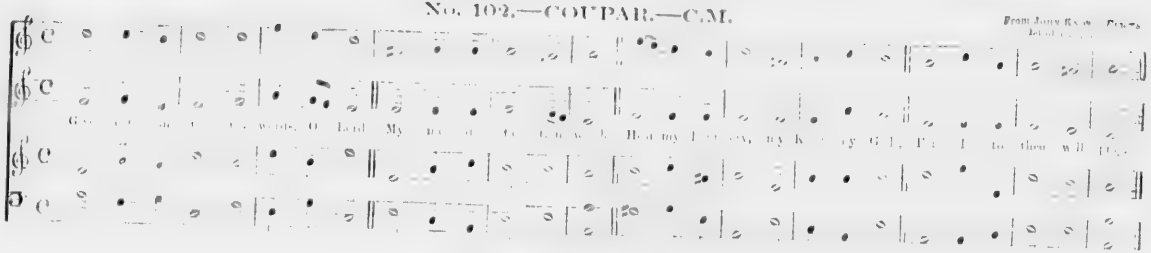
No. 101.—HUNTINGTOWER.—C.M.

T. L. Hately.



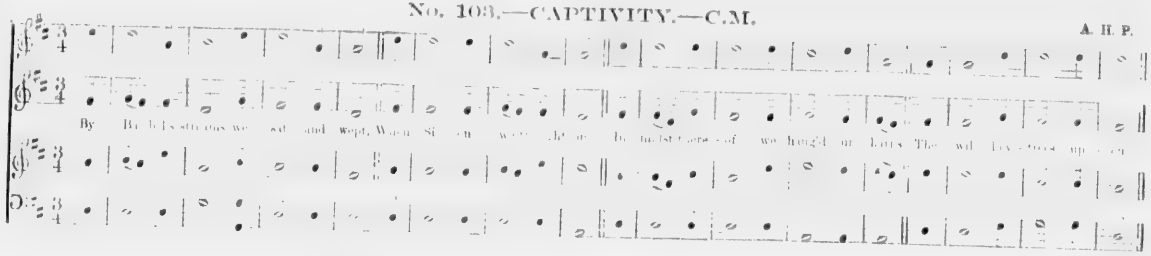
No. 102.—COUPAR.—C.M.

From John Knox's Psalms



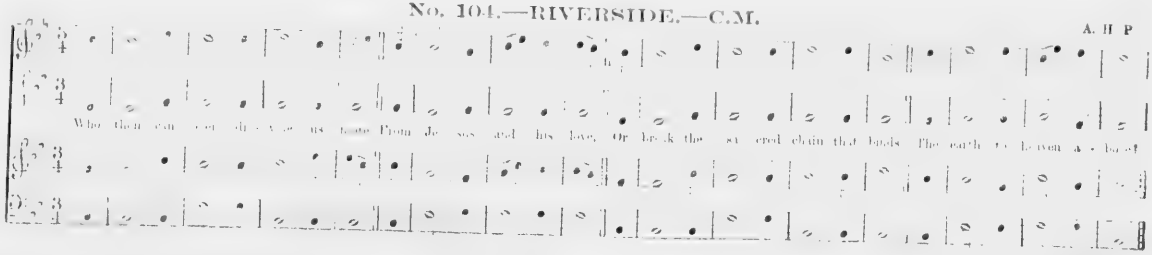
No. 103.—CAPTIVITY.—C.M.

A. H. P.



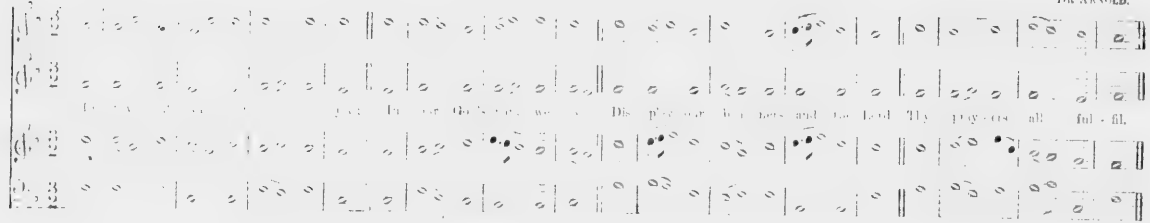
No. 104.—RIVERSIDE.—C.M.

A. H. P.



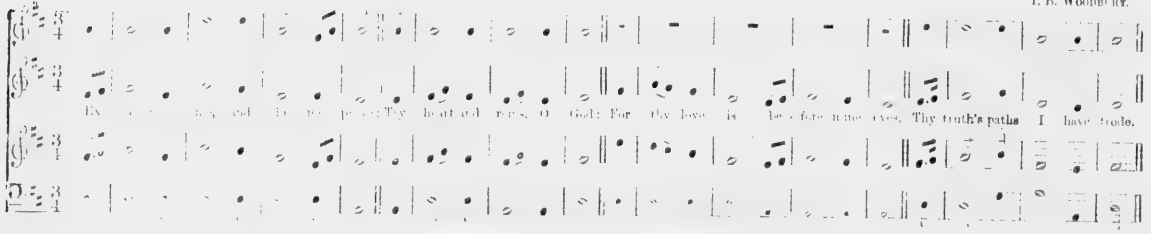
No. 105.—ARNOLD'S.—C.M.

Dr Arnold.

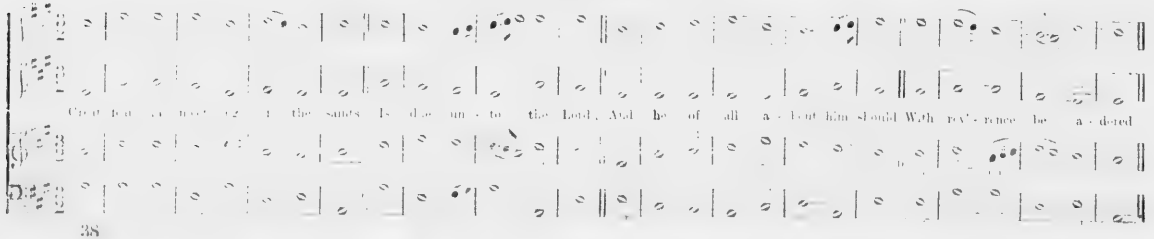


No. 106.—SILOAM.—C.M.

I. B. Woodbury.

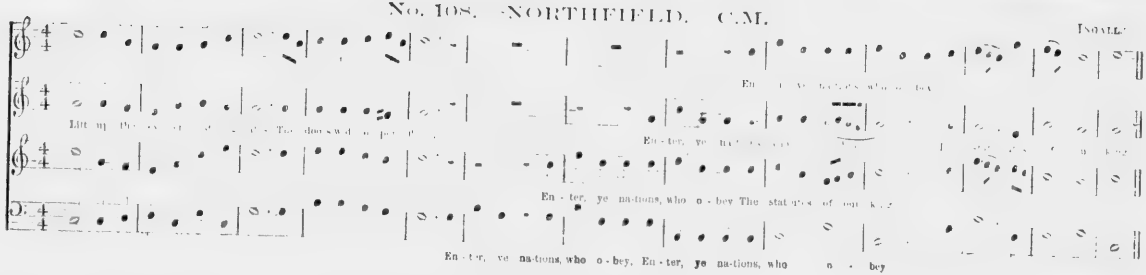


No. 107.—BARBY.—C.M.



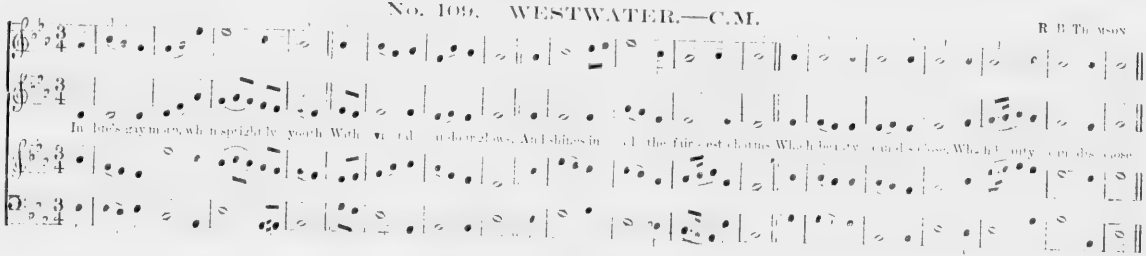
No. 108. NORTHFIELD. C.M.

INGALLS.



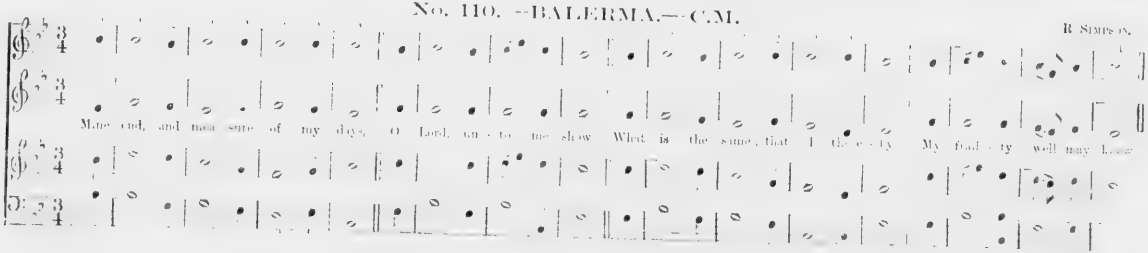
No. 109. WESTWATER.—C.M.

R. B. THOMSON.

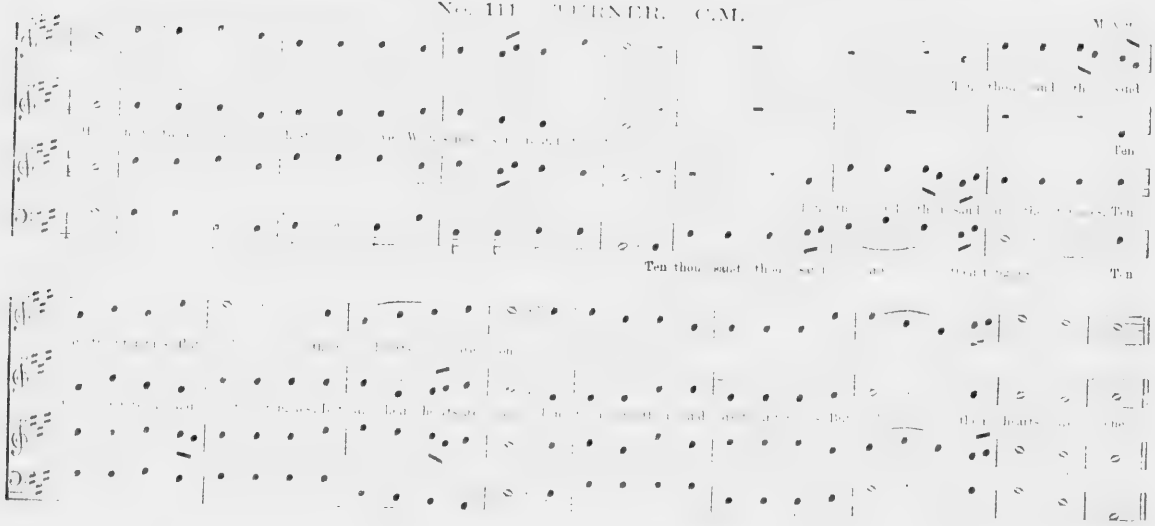


No. 110. BALERMA.—C.M.

R. SIMPSON.

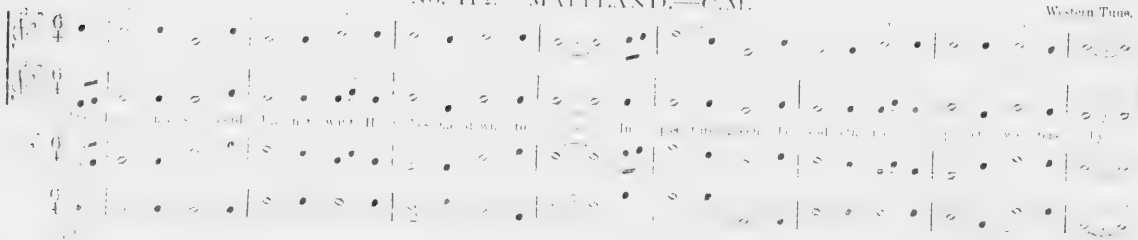


No. 111. TURNER. C.M.



No. 112. MAITLAND.—C.M.

Western Tune.



No. 113. OLD ST ANN'S. C.M.

No. 114. MEAR.—C.M.

No. 115. CHINA. C.M.

SWAN.

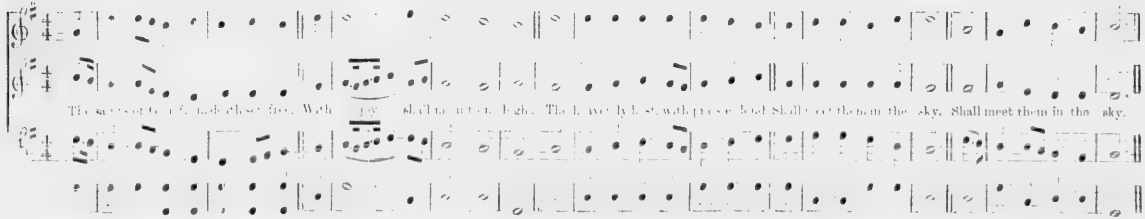
No. 116.—WOODLAND. C.M.

No. 117.—KEDRON.—C.M.

A. H. P.

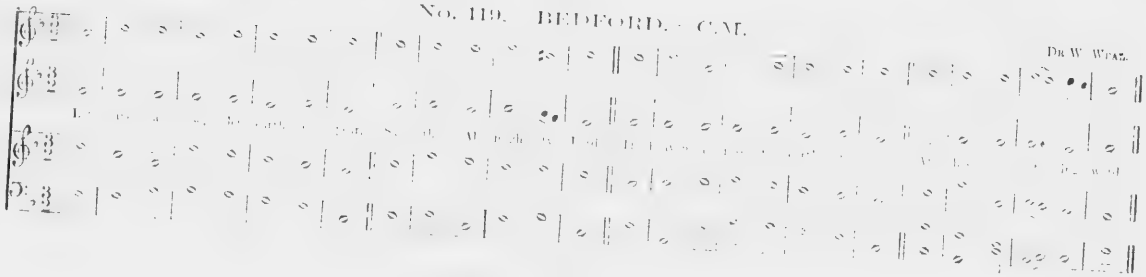
No. 118.—BONER.—C.M.

From "Harp of Judah."



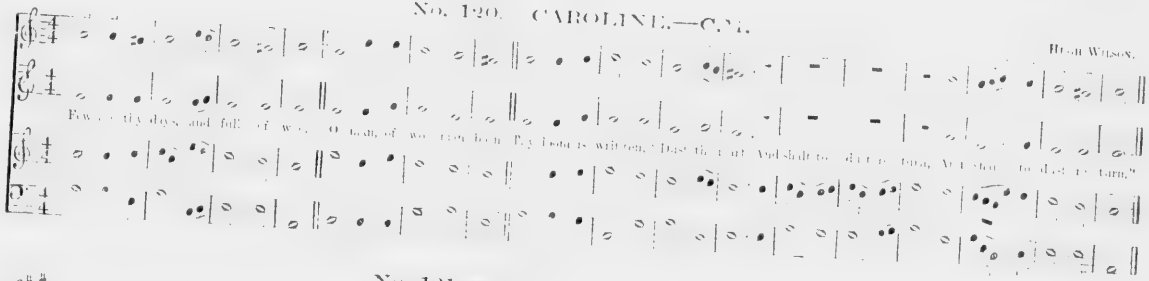
No. 119. BEDFORD.—C.M.

Dr W. Weal.



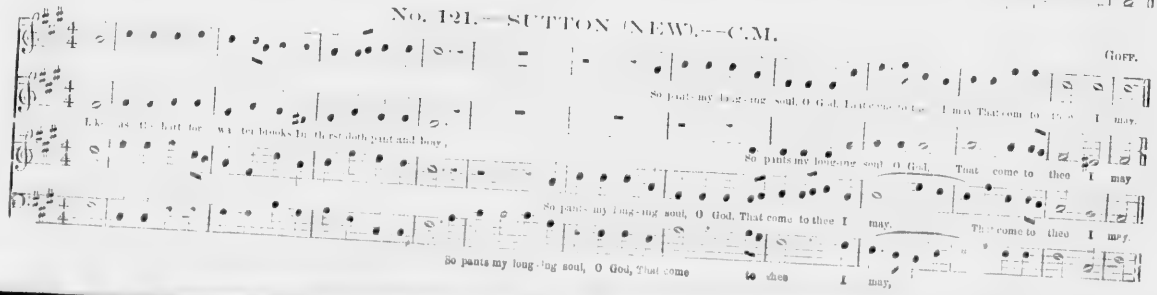
No. 120. CAROLINE.—C.M.

Hugh Wilson.



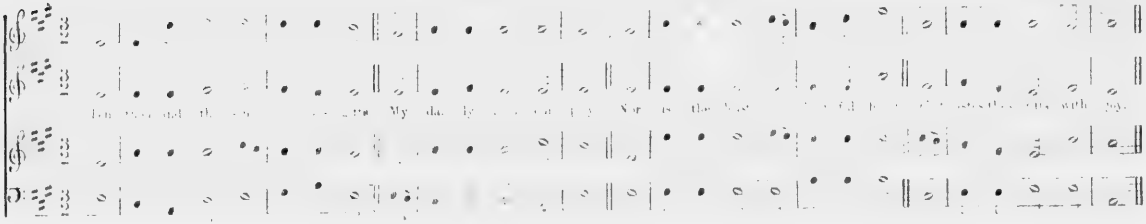
No. 121.—SUTTON (NEW).—C.M.

Goff.



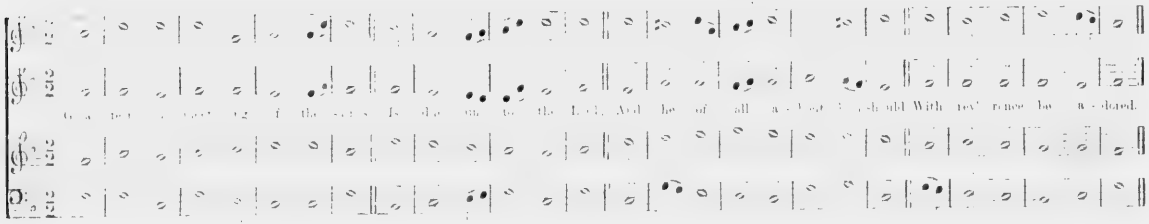
No. 122.—RANDOLPH. C.M.

Swedish Melody.



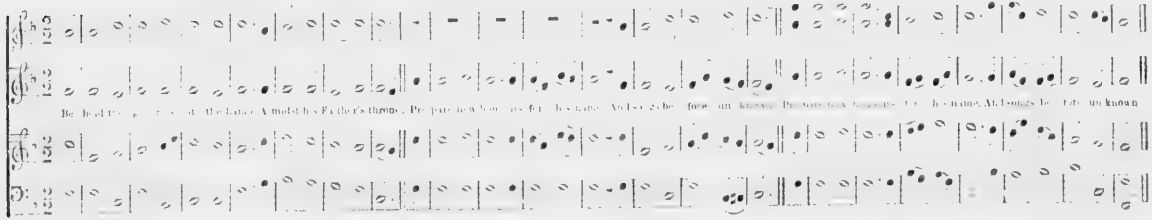
No. 123. PHUVAH.—C.M.

Bach.

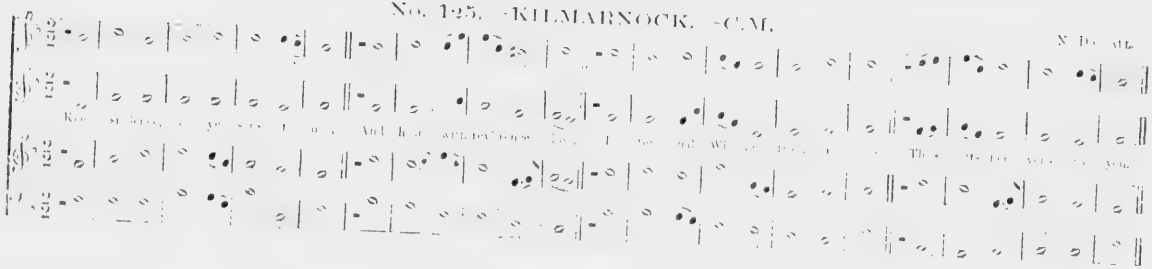


No. 124.—ARABIA.—C.M.

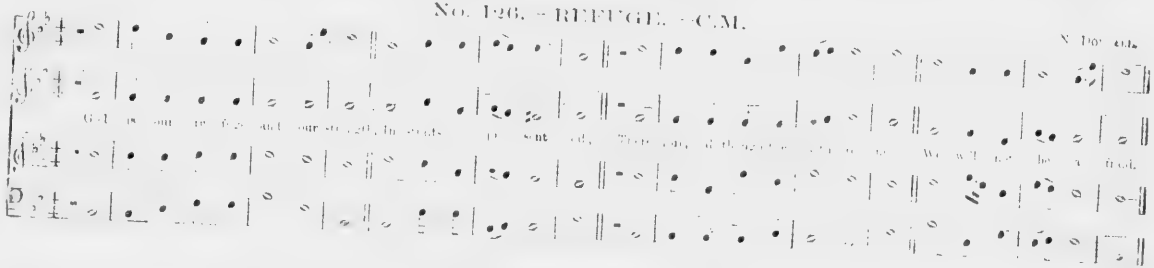
PHILLIPS. New Arrangement.



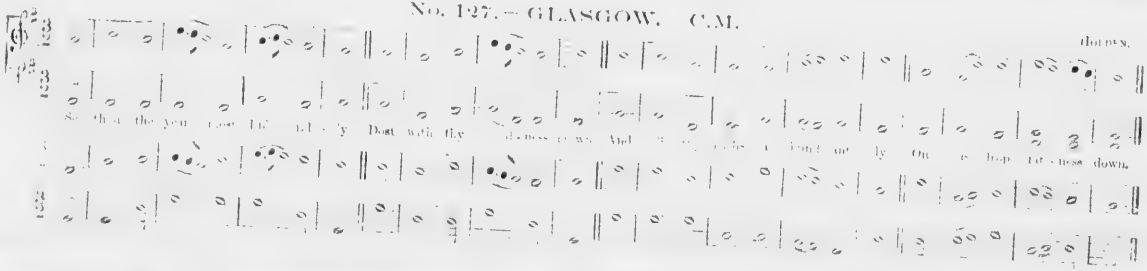
No. 125.—KILMARNOCK.—C.M.



No. 126.—REFUGE.—C.M.



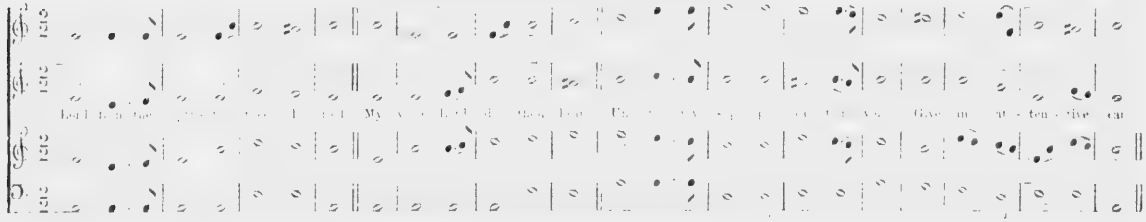
No. 127.—GLASGOW.—C.M.



No. 128. RHONE. C.M.

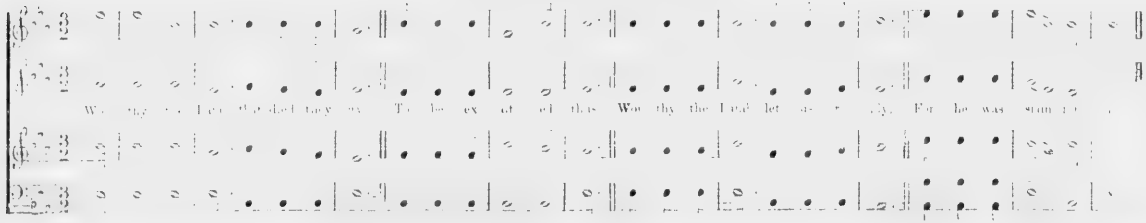
No. 129.—CANTERBURY.—C.M.

Calcott.

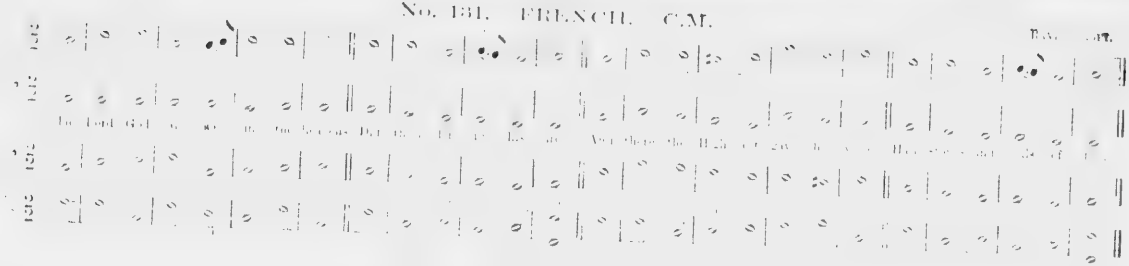


No. 130.—ADORATION.—C.M.

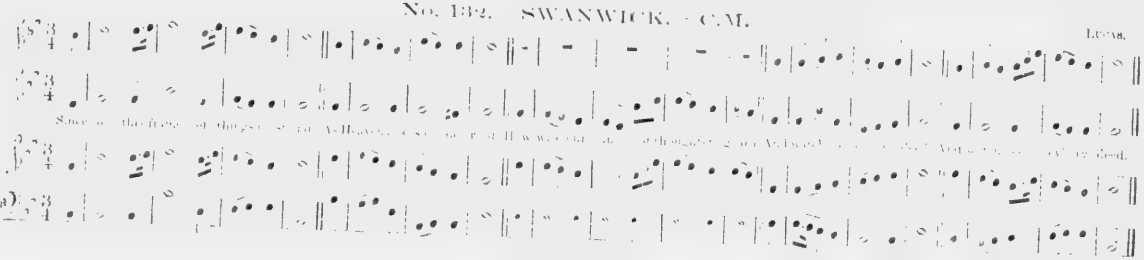
A. H. P.



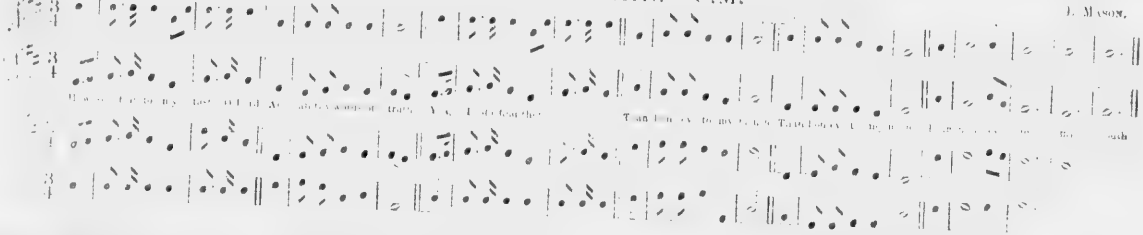
No. 131. FRENCH. C.M.



No. 132. SWANWICK. C.M.

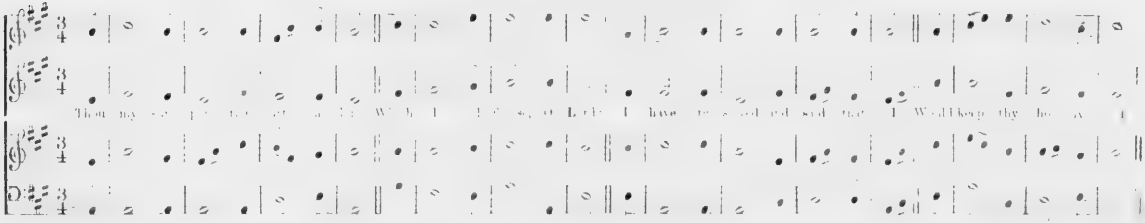


No. 133. FOUNTAIN.— C.M.



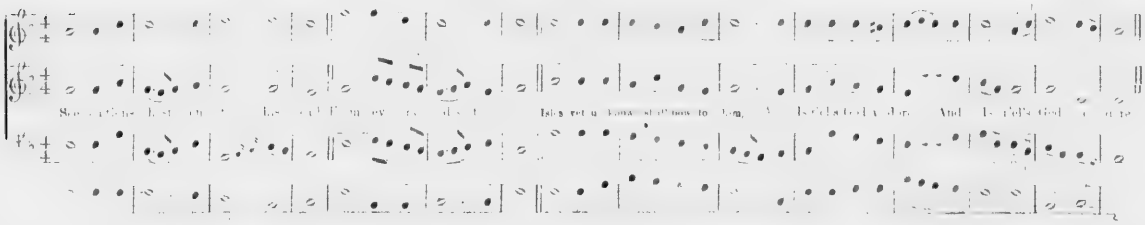
No. 134. HELENA. C.M.

No. 135. TYRONE. C.M.



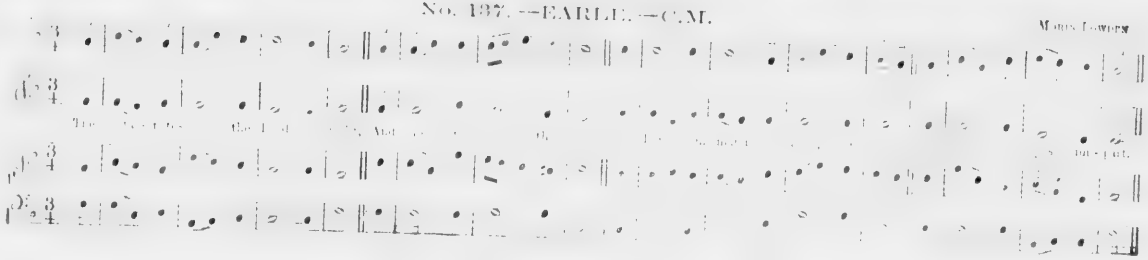
No. 136. LYDIA. C.M.

Parrish.

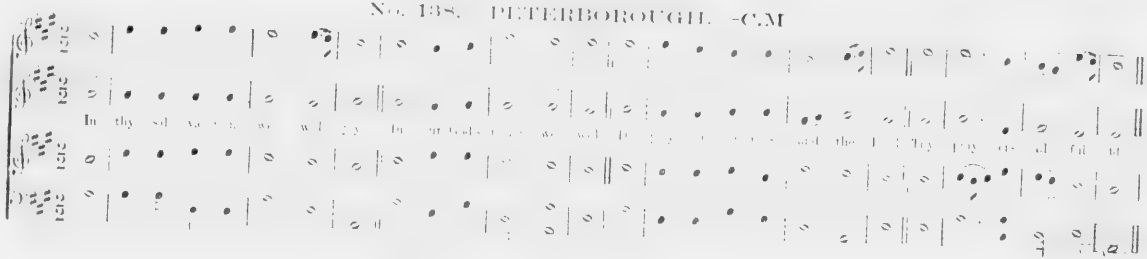


No. 137.—EARLE.—C.M.

Morris Lowden



No. 138. PETERBOROUGH.—C.M.

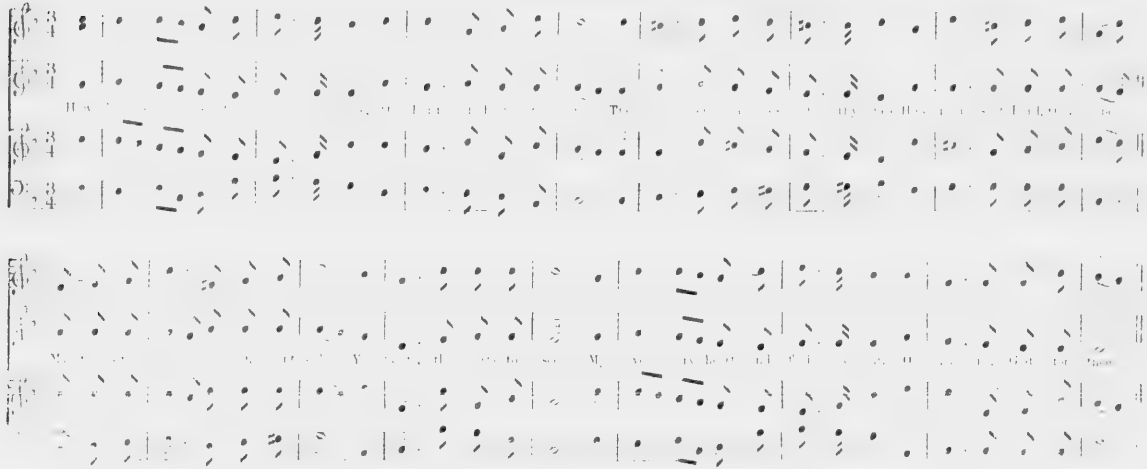


No. 139. MARTYRDOM. C.M.

No. 110. MARTYRS. C.M.

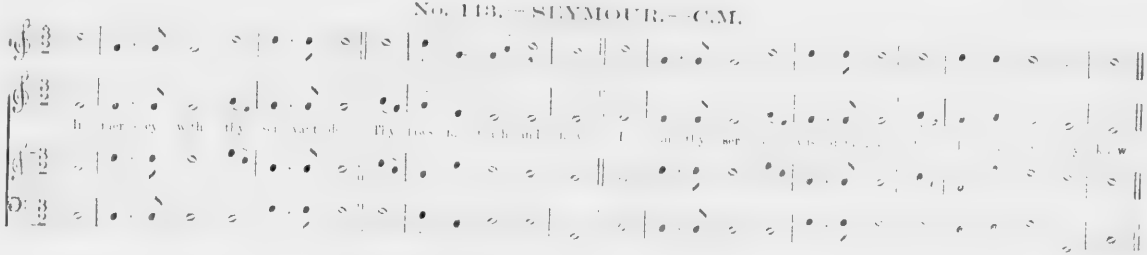
No. 111. TABERNACLE. C.M.

W. P. Ord.



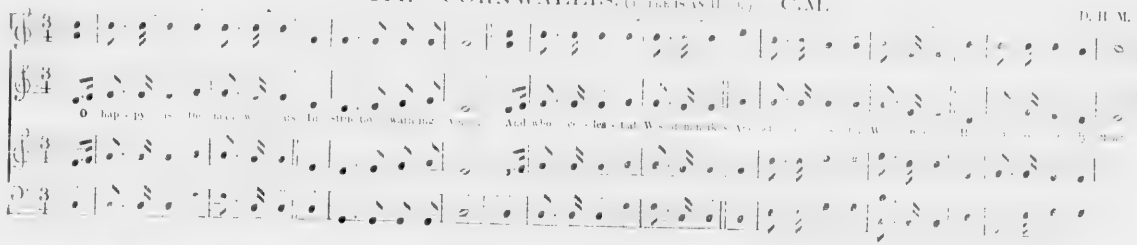
No. 112. WALSAL.—C.M.

No. 113.—SEYMOUR.—C.M.



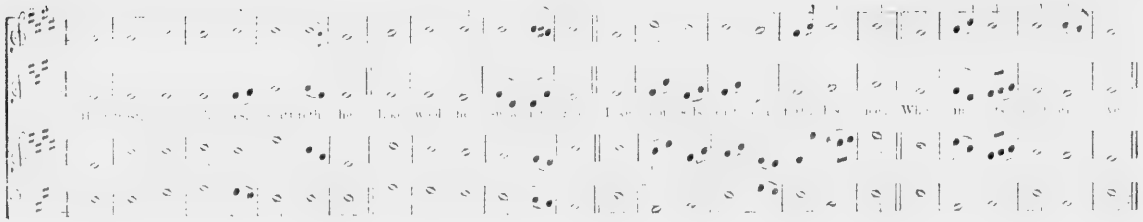
No. 114.—CORNWALLIS. (T[illegible] IS AN H[illegible]) C.M.

D. H. M.



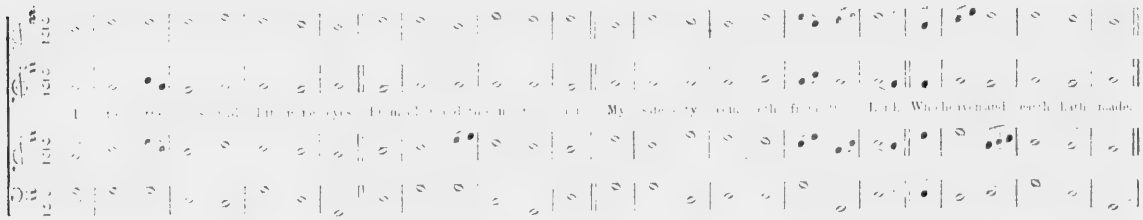
No. 115. WINTER. C.M.

Real



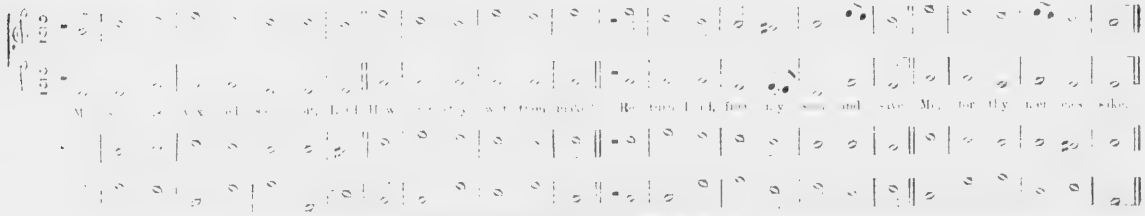
No. 116.—ST JAMES' NEW.—C.M.

W. Arnold.



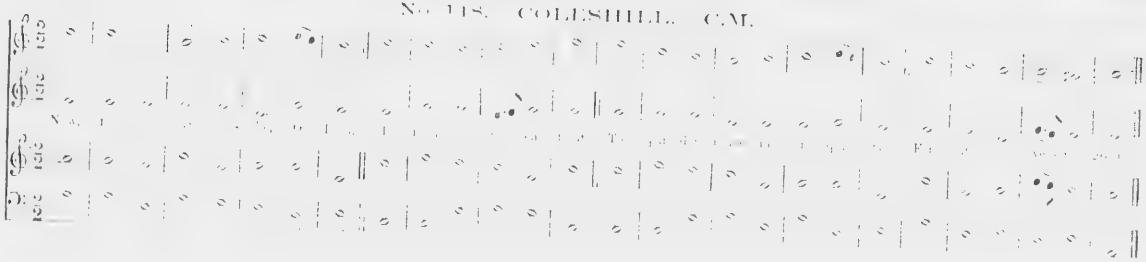
No. 117.—DUNDEE,* or WINDSOR.—C.M.

Kirby.

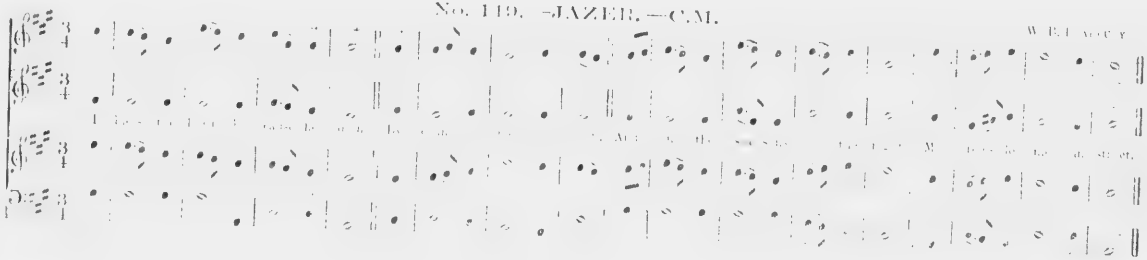


* This is the tune which is cited by Burns in his "Cotter's Saturday Night."

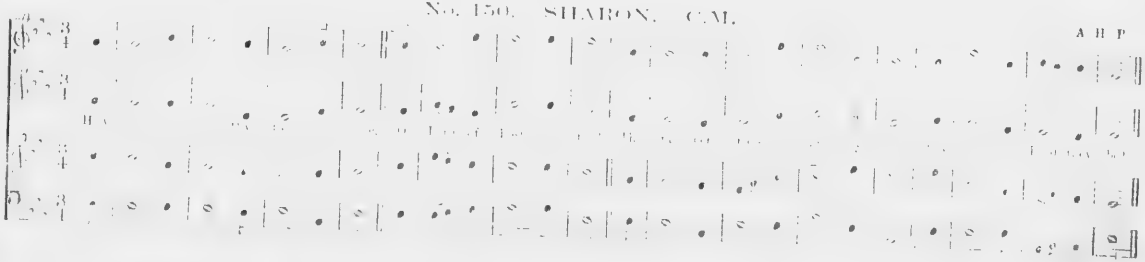
No. 118. COLESHILL. C.M.



No. 119. JAZER.—C.M.

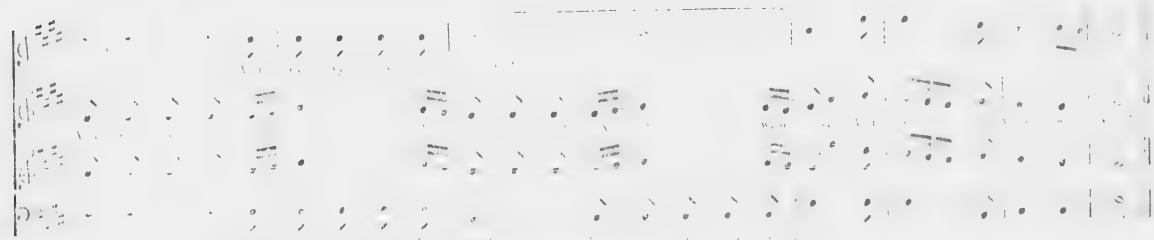


No. 150. SHARON. C.M.



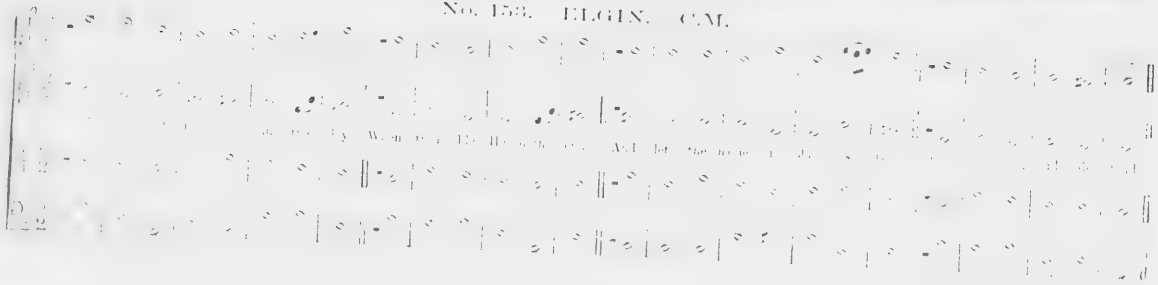
No. 151. TRURO. C.M.

No. 152. ANTIOCH. C.M.*

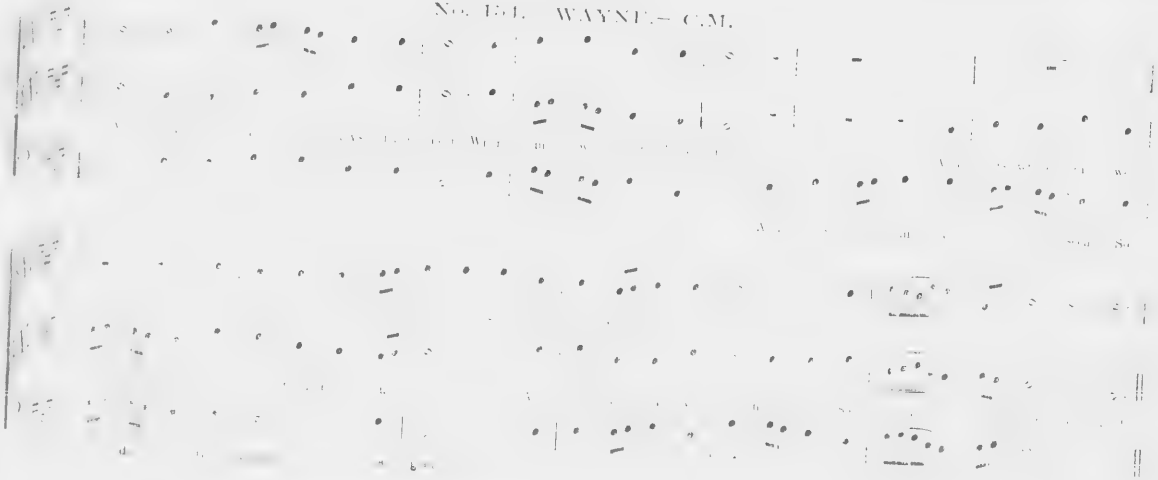


* Air the [illegible]

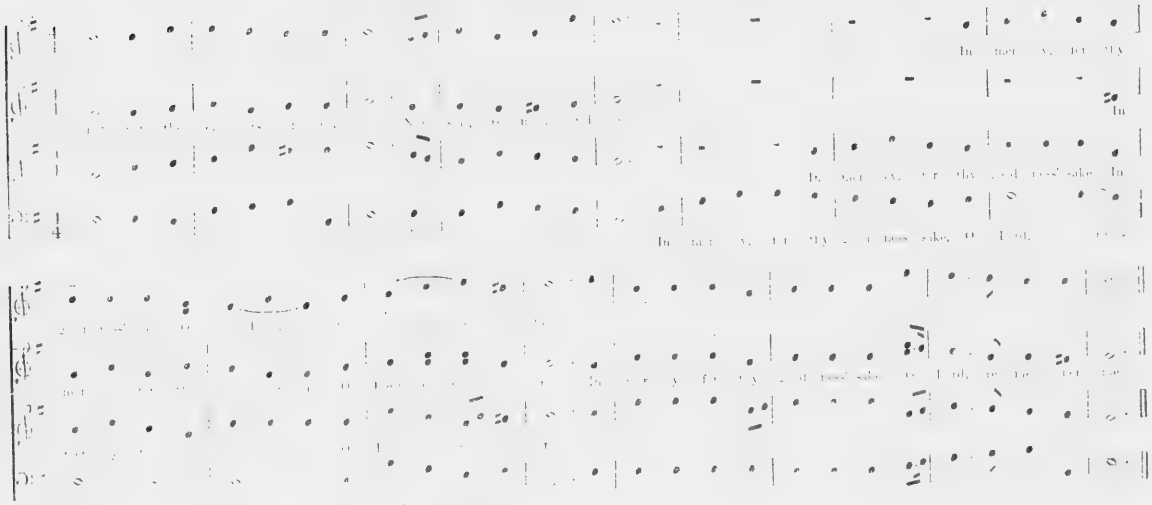
No. 153. ELGIN. C.M.



No. 154. WAYNE. C.M.

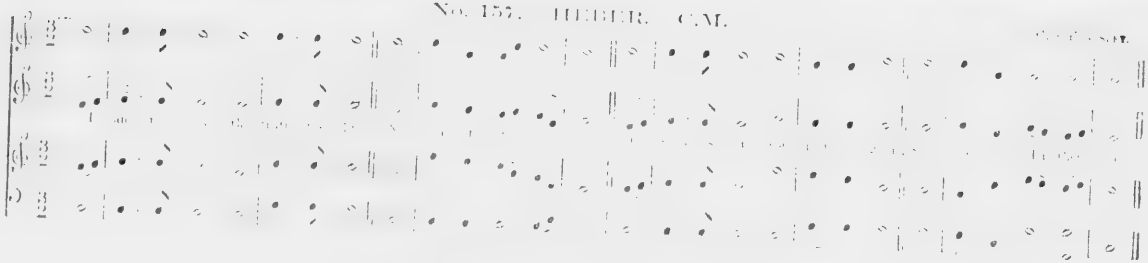


No. 155. HALLOWELL. C.M.

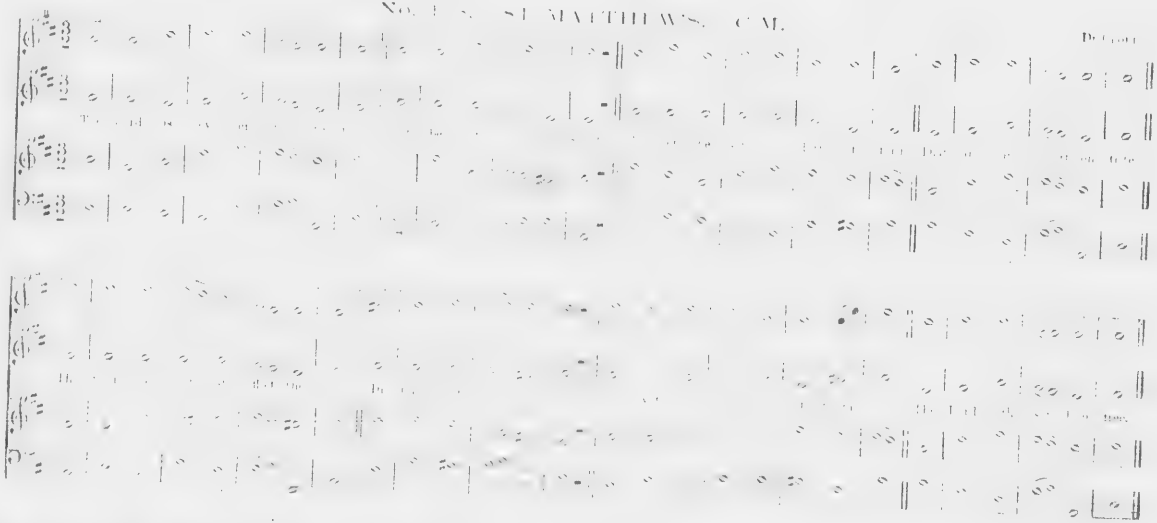


No. 156. GAINSBOROUGH, OR ST. MARTIN'S. C.M.

No. 157. HEBER. C.M.



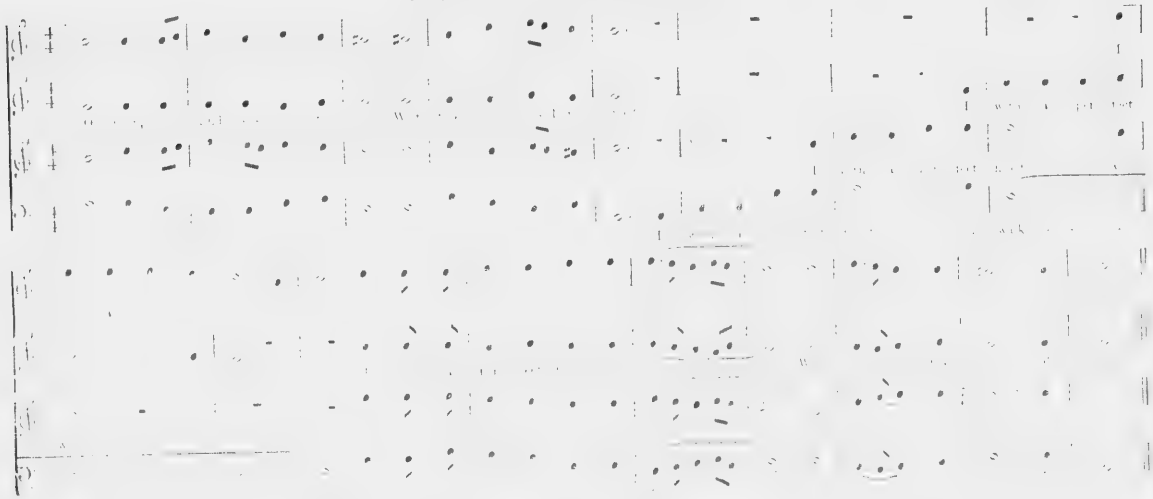
No. [illegible] ST. MATTHEWS. C.M.



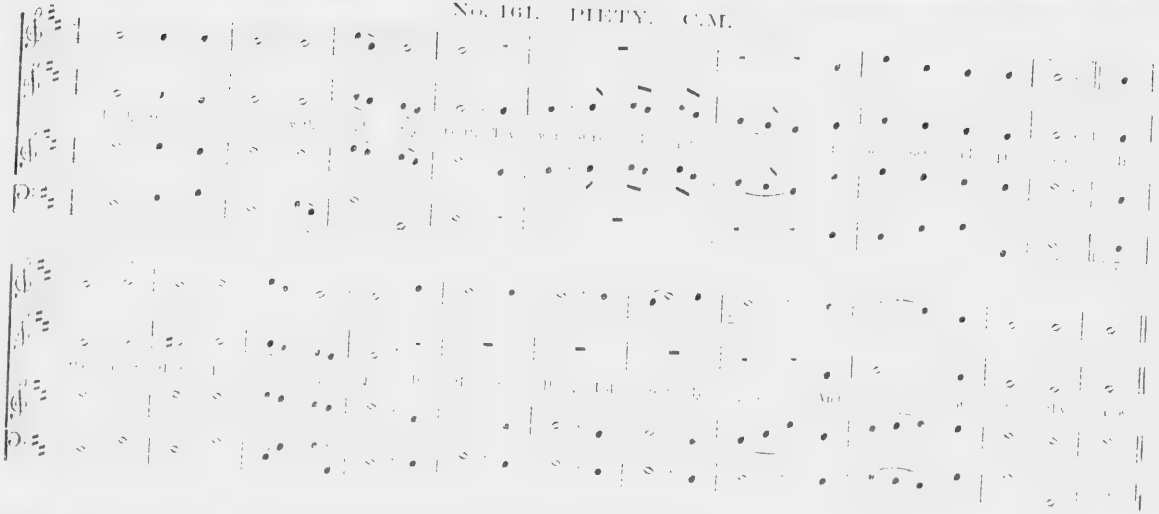
No. 159. VIRGINIA. C.M.

Brownson.

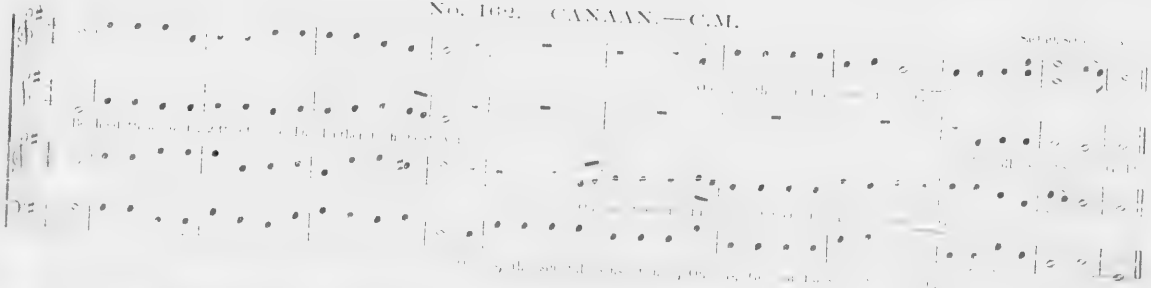
No. 160.—SUNBURY. C.M.



No. 161. PIETY. C.M.

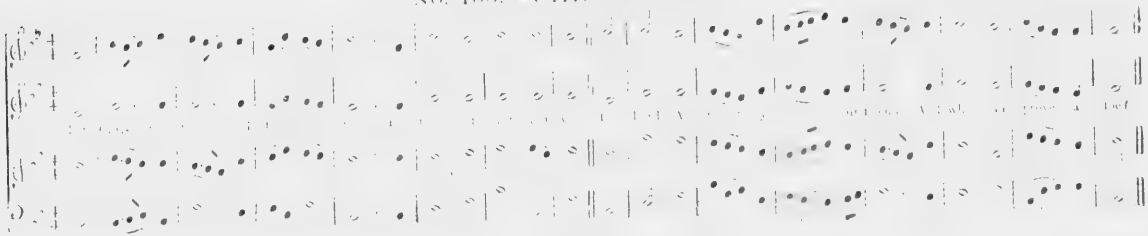


No. 162. CANAAN.—C.M.



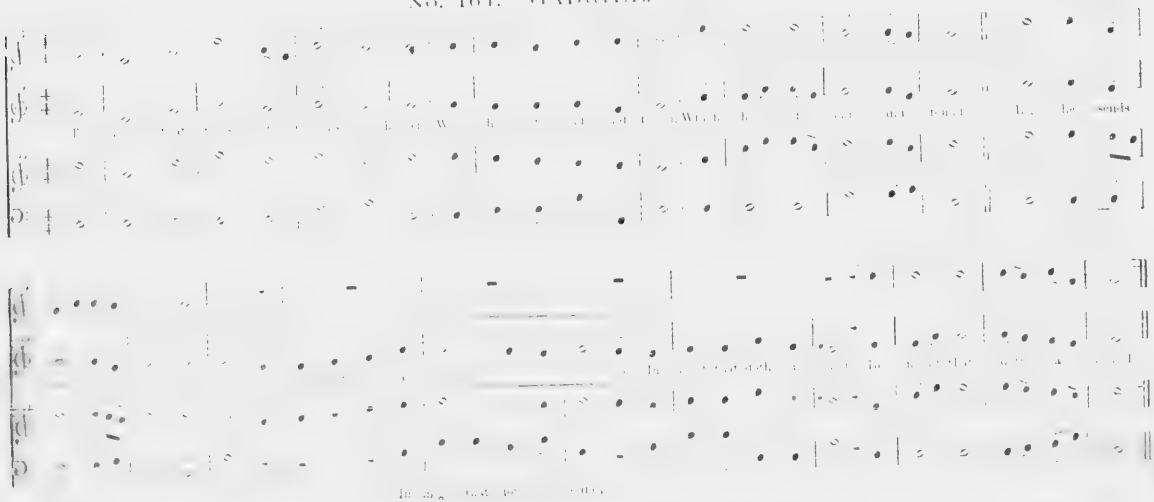
No. 163. CHESTER. C.M.

Burrows.



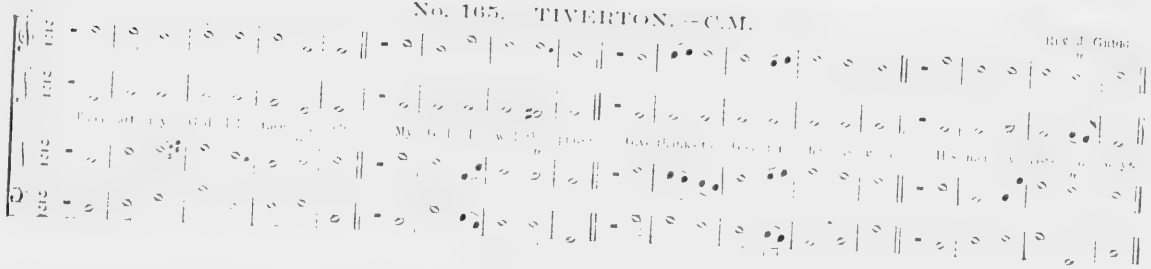
No. 164. GABRIEL. C.M.

W. Ackford.



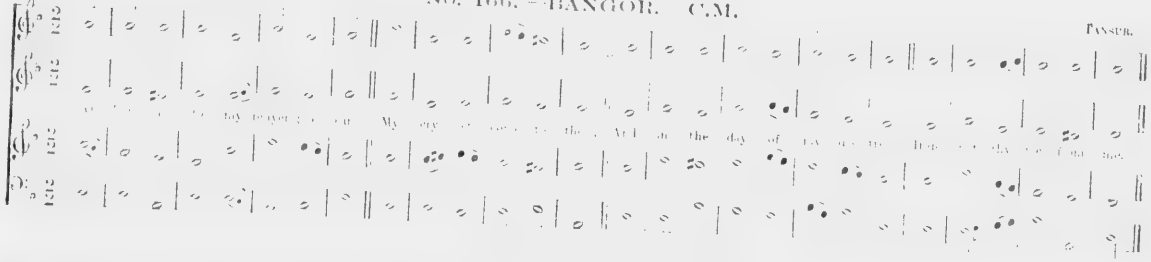
No. 165. TIVERTON.—C.M.

Rev. J. Gibbs.

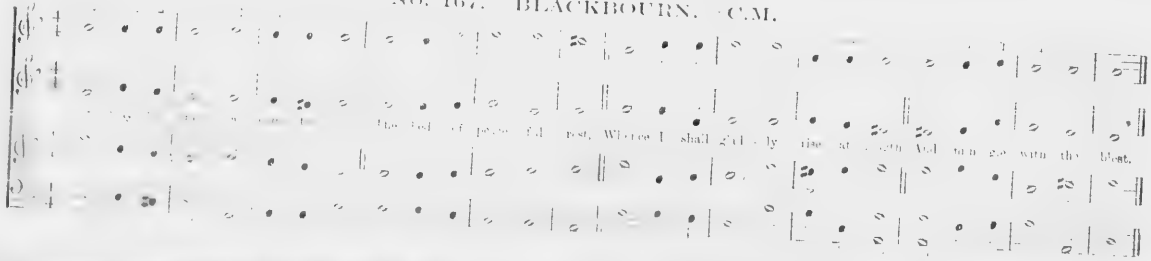


No. 166.—BANGOR. C.M.

Tansur.

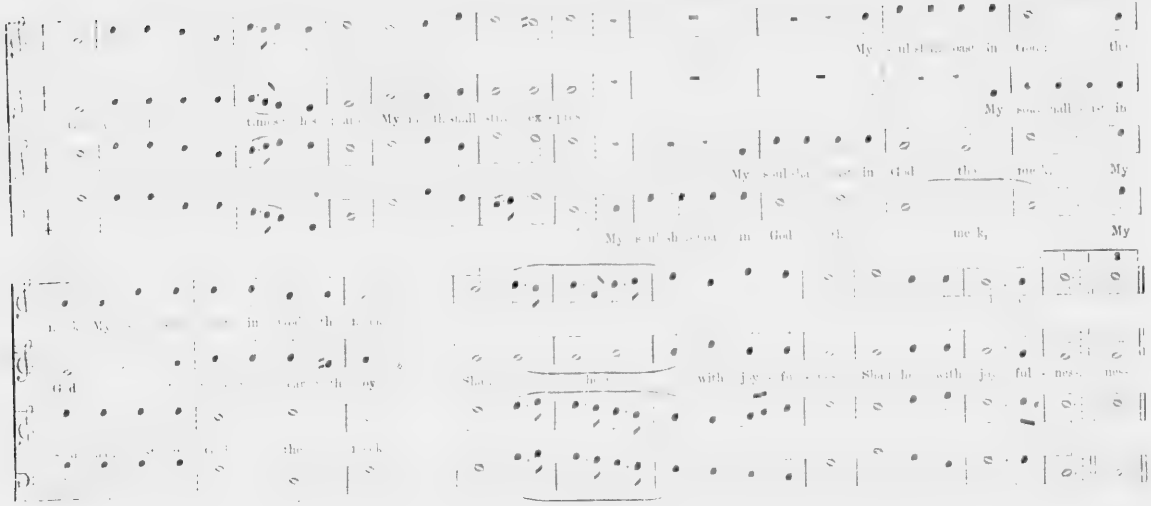


No. 167. BLACKBOURN.—C.M.



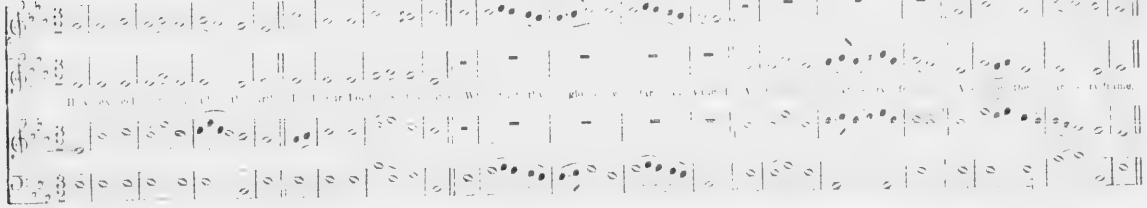
No. 168. PSALM 34TH (WILTSHIRE). C.M.

J. STEPHENSON.



No. 169. BELMONT. C.M.

ARNOLD.



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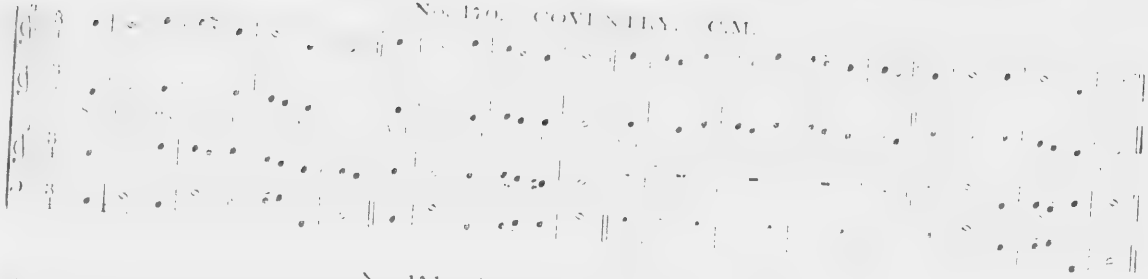
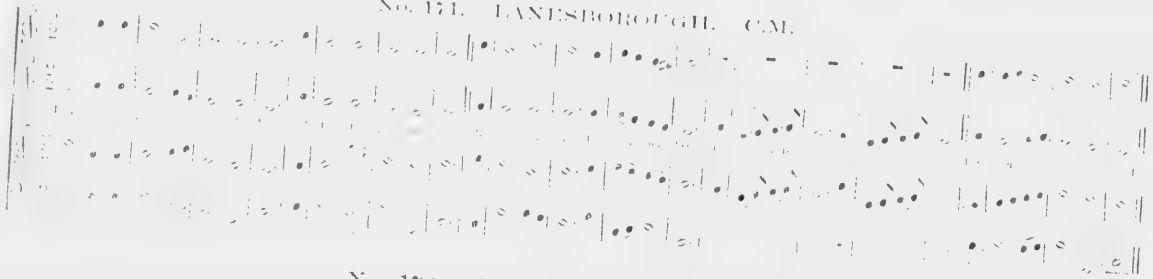


No. 171. LANESBOROUGH. C.M.



No. 172.—CANNING. (O Land of Rest.) C.M.

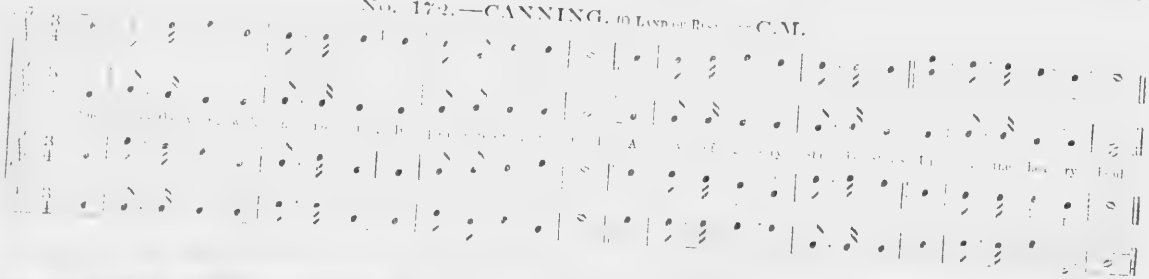
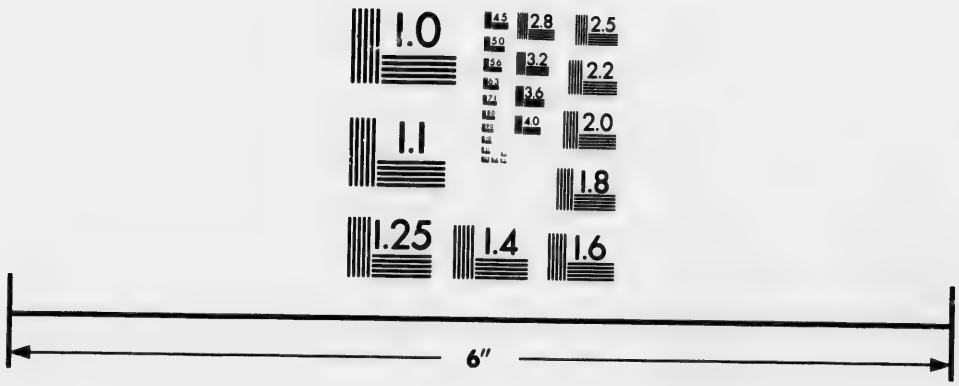


IMAGE EVALUATION
TEST TARGET (MT-3)



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No. 173.—HOLBEIN.—C.M.

Teach me, O Lord, the per - fect way Of thy pre - cepts di - vine, And to ob - serve it to the end I shall my heart in - cline.

No. 174.—ORTONVILLE.—C.M.

The Lord's my light and sav-ing health, Who shall make me dis-may'd? My life's strength is the Lord, of whom Then shall I be a - fraid? Then shall I be a - fraid?

No. 175.—CONSECRATION.—C.M.

Lord, who shall stand, if thou, O Lord, Should'st mark in - i - qui - ty? But yet with thee for - give - ness is, That fear'd thou may - est be.

No. 176.—HILLSIDE.—C.M.

SUMNER HILL.

Pray that Je - ru - sa - lem may have Peace and fe - li - ci - ty: Let them that love thee and thy peace Have still pros - per - i - ty

No. 177.—CANTERBURY NEW.—C.M.

It is a come - ly thing, It is a come - ly thing,

To ren - der thanks un - to the Lord It is a come - ly thing, It is a come - ly thing, And to thy name, O

It is a come - ly thing, It is a come ly thing,

It is a come - ly thing, It is a come - ly thing,

Due praise a - loud to sing.

thou most High, Due praise a - loud to sing; And to thy name, O thou most High, Due praise a - loud to sing.

Due praise a - loud to sing.

Due praise a - loud to sing.

No. 178.—REDEMPTION.—C.M.

Dr Thomson.

'Tis finish'd, 'tis finish'd — was his lat-est voice; These sa-cred ac-cents o'er, He bow'd his head, gave up the ghost, And suf-fer'd pain no more, And suf-fer'd pain no more.

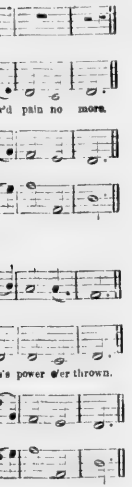
'Tis finish'd, 'tis finish'd — The Mes-si-ah dies For sins, but not his own; The great redemption is com-plete, And Sa-tan's power o'erthrown, And Sa-tan's power o'er thrown.

No. 179.—PHILLIPS.—C.M.

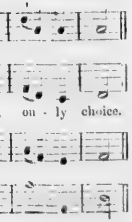
F. Hunten.

O hap-py is the man who hears In-struc-tion's warn-ing voice; And who ce-les-tial Wis-dom makes His ear-ly, on-ly choice.

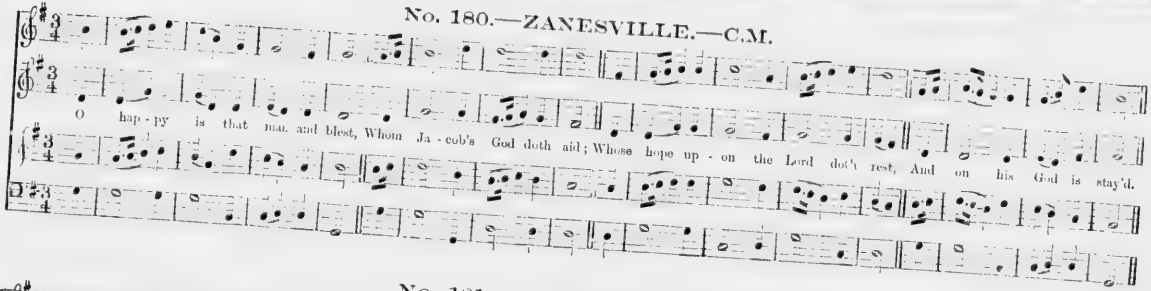
Dr Thomson.



F. Hunten.

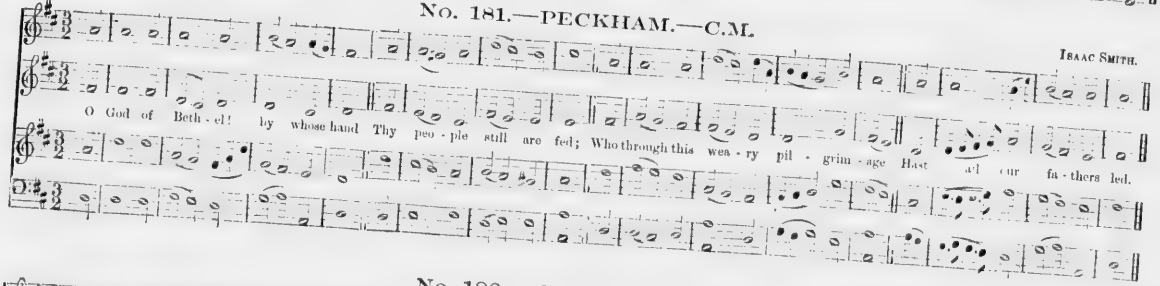


No. 180.—ZANESVILLE.—C.M.

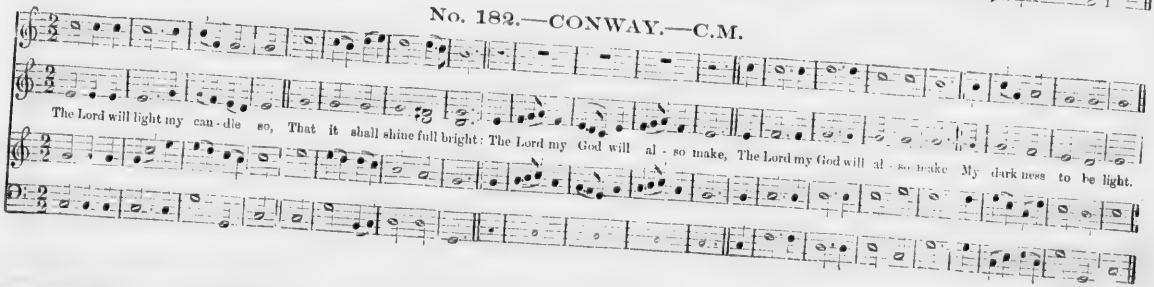


No. 181.—PECKHAM.—C.M.

Isaac Smith.

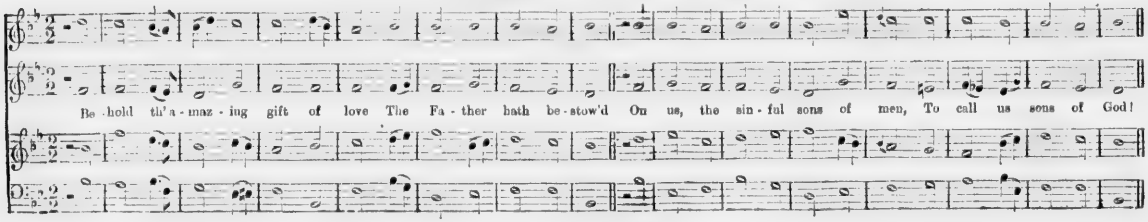


No. 182.—CONWAY.—C.M.

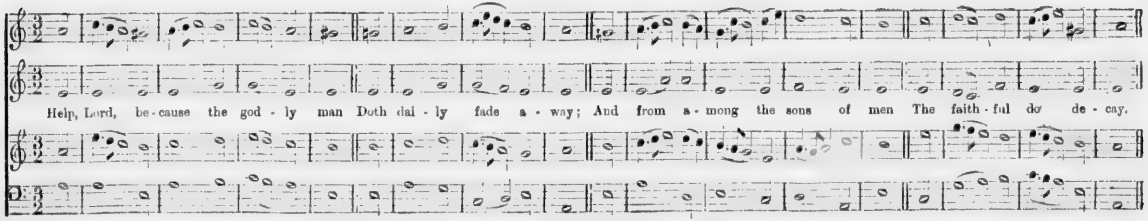


No. 183.—ST STEPHEN'S OR NEWINGTON.—C.M.

Arranged by R. A. SMITH.

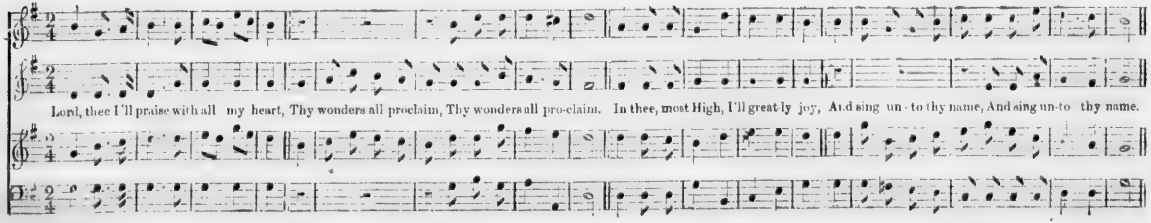


No. 184.—BUCKINGHAM.—C.M.



No. 185.—CHARDON.—C.M.

FAWCETT.



No. 186.—ST ASAPH'S.—C.M.

GIORNOVICHI.

How bright these glor - ious spir - its shine! Whence all their white ar - ray? How came they to the bliss - ful seats Of e - ver - last - ing day? Lo! these are they from suff'r - ings great, Who came to realms of light, And in the blood of Christ have wash'd Those robes which shine so bright.

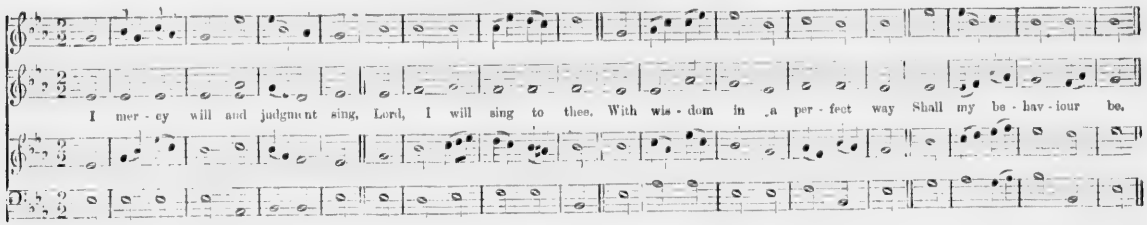
No. 187.—HINSBURY.—C.M.

BENNET.

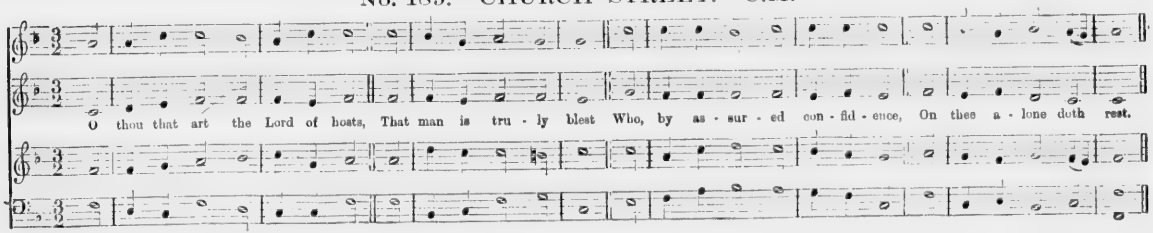
O send thy light forth and thy truth; Let them be guides to me, And bring me to thine ho - ly hill, Even where thy dwell - ings be, Even where thy dwell - ings be.

No. 188.—WARWICK—C.M.

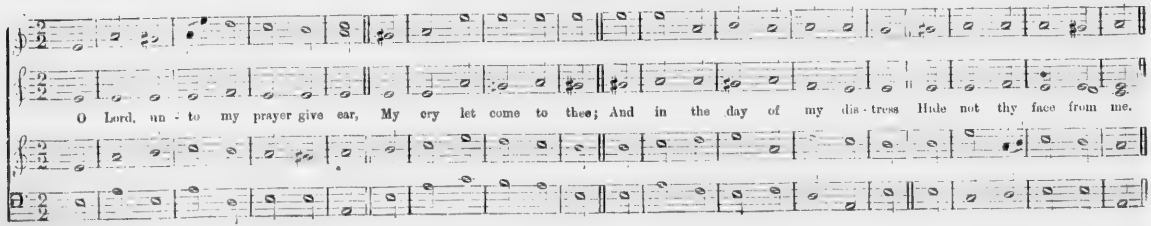
STANLEY.



No. 189.—CHURCH STREET.—C.M.



No. 190.—GRAFTON.—C.M.



No. 191.—NEW ST ANN'S.—C.M.

SIR GEORGE SMART.

I to the hills will lift mine eyes, From whence doth come mine aid. My safe - ty com - eth from the Lord, Who heaven and earth hath made.

No. 192.—PEMBROKE.—C.M.

CLARKE.

O sing a new song to the Lord, For won - ders he hath done: His right hand and his ho - ly arm Him vic - to - ry hath won, Him vic-to-ry hath won, Him vic - to - ry hath won, Him vic - to - ry hath won.

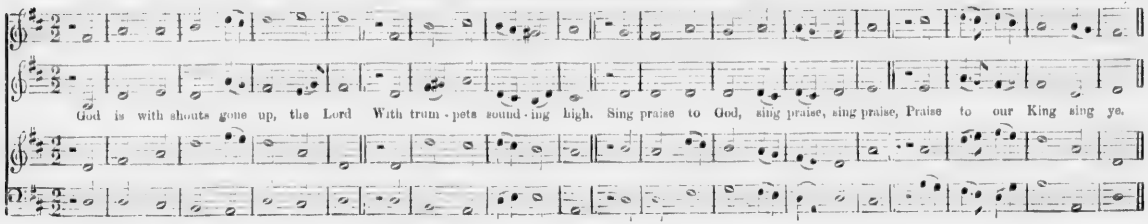
No. 193.—SCARBOROUGH.—C.M.

SHRUBSOLE.

O sing a new song to the Lord: Sing all the earth to God. To God sing, bless his name, show still His sav - ing health a - broad.

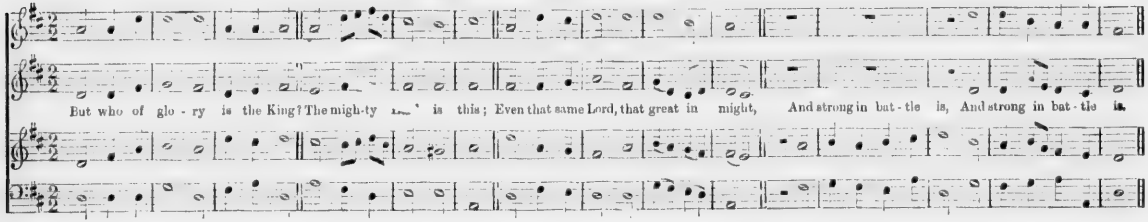
No. 194.—MONTROSE.—C.M.

An old Scottish Melody.



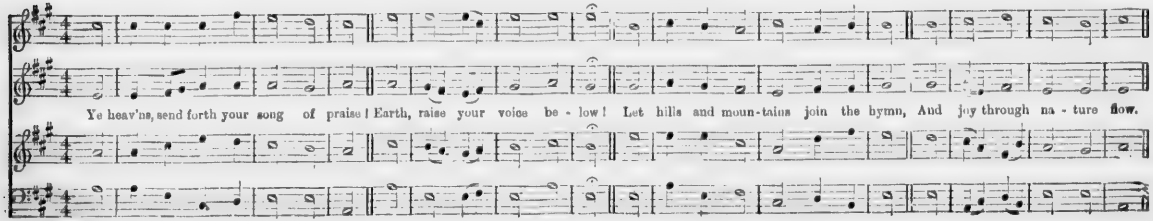
No. 195.—OLDHAM.—C.M.

LEACH.



No. 196.—WARREN.—C.M.

J. HEPBURN.



No. 197.—NAVARIN.—C.M.

E. L. White.

Trust in the Lord, for ev - er trust, And ban - ish all your fears; Strength in the Lord Je - ho - vah dwells, E - ter - nal as his years.

No. 198.—WARE.—8.6.8.4.

Hymns 308, 309, 310.

Mine my be - lov - ed is, I his; A - mong the li - lies he Will feed un - til the morn - ing breaks, And sha - dows flee.

No. 199.—MERTON.—C.M.

H. K. Oliver.

Ye gates, lift up your heads on high; Ye doors that last for aye, Be lift - ed up, that so the King Of glo - ry en - ter may.

No. 200.—HUMMEL.—C.M.

From the *Choral.*

The whole paths of the Lord our God Are truth and mer - cy sure, To such as keep his cov - e - nant And tes - ti - mo-nies pure, And tes - ti - mo - nies pure.

No. 201.—NIGHTINGALE.—C.M.

From the *Pioneer.*

O let the Lord, our gra-cious God, For ev - er bless - ed be, Who turn - ed not my prayer from him, Nor yet his grace from me, Nor yet his grace from me.

No. 202.—DEVIZES.—C.M.

TUCKER.

Be - hold the glor - ies of the Lamb A - midst his Fa - ther's throne; Pre pare new hon - ours for his name, And songs be - fore un-known, And songs be - fore un - known.

No. 203.—SHILOH.—C.M.

From the *Dulcimer*

Thy mer - cy, Lord, is in the heavens, Thy truth doth reach the clouds, Thy truth doth reach the clouds. Thy jus - tice is like mon - tains great. Thy judgments deep as floods, Thy judgments deep as floods.

No. 204.—NATIVITY.—C.M.

T. JARMAN.

All lands to God, in joy - ful sounds, A - loft your voi - ces raise, A - loft your voi - ces raise; Sing forth the hon - our

And glo - rious make his praise, And glo - rious make his praise, And glo - rious make his praise.

of his name,

And glo - rious make his praise, And glo - - - - rious make his

And glo - rious make his praise, And glo - rious make his praise, And glo - rious m

And glo - rious make his praise, And glo - rious make his praise, And glo - - - - rious ma

No. 205.—MOUNT PLEASANT.—C.M.

J. LEACH.

The saints of God, from death set free, With joy shall mount on high; The heavenly hosts with prais-es loud Shall meet them in the sky, Shall meet them in the sky.

No. 206.—SHELBURNE.—C.M.

REYNOLDS.

My life's strength is the

The Lord's my light and sav - ing health, Who shall make me dis - may'd?

My

My life's strength is the Lord, of

My life's strength is the Lord, of whom Then shall I

Lord, of whom Then shall I be a - fraid?

life's strength is the Lord, of whom Then shall I be a - fraid? My life's strength is the Lord, of whom Then shall I be a - fraid

Then shall I be a - fraid?

- fraid? Then shall I be a - fraid?

J. LEACH.

hem in the sky.

REYNOLDS.

ife's strength is the

My

Lord, of

shall I

I be a - frai'

No. 207.—LAIGHT STREET.—C.M.

T. HASTINGS.

As streams of wa - ter in the south, Our bond-age, Lord, re - call. Who sow in tears, a reap - ing time Of joy en - joy they shall, Of joy en - joy they shall.

No. 208.—DOXOLOGY.—C.M.

Be glo - - ry ev - - - - - - - er - more,

To Fa - ther, Son, and Ho - ly Ghost, The God whom we a - dore,

Be glo - - - ry ev - - - er - more,

Be glo - ry, as it was, and is, And shall be ev - er - more,

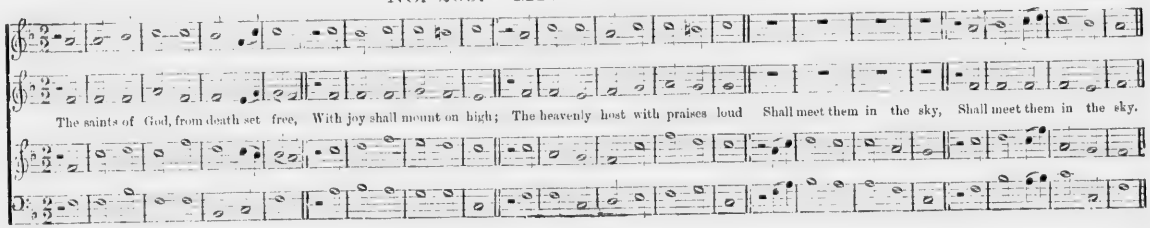
Be glo - ry, as it was, and is, Be glo - ry, as it was, and is, And shall be ev - er - more.

Be glo - - - - - - - - - ry now and ev - - - - er - more.

Be glo - ry, as it was, and is, Be glo - ry, as it was, and is, And shall be ev - er - more.

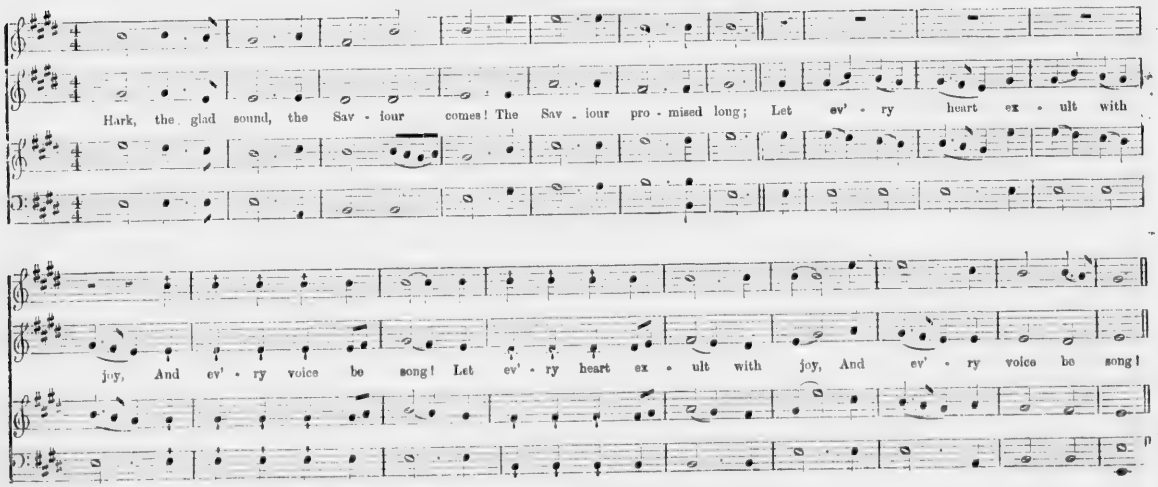
No. 209.—MITCHELL'S.—C.M.

A. D. Thomson.



No. 210.—BRIXHAM.—C.M.

Handel (Arranged for this work).



No. 211.—PILGRIMS' CHURCH.—C.M.

W. . .

O when, in kind-ness un - to me, Wilt thou be pleased to come? I with a per - fect heart will walk With - in my house at home.

No. 212.—NEW JERUSALEM.—C.M.

See all things now at last re - new'd, And

From heaven the new Je - ru - s'lem comes, All wor - thy of its Lord;

See

See all things now at last re - new'd, And Par . . .

See all things now at last re - new'd, And Par . . . . . a -

Par . . . . . a - dise re - stored; See all things now at last re - new'd,

all things now at last re-new'd, And Par . . . . . a - dise re - stored, And Par - a - dise re - stored, And Par - a - dise - re - stored,

. . . a - dise re - stored; See all things now at last re - new'd,

dise re - stored; See all things now at last re new'd, And Par - a - dise re - stored,

No. 213.—UNITY.—C.M.D.

W. B. BRADBURY. Eng. Presb. Col., Hymn 210.

Come let us join our friends a-bove, Who have ob-tained the prize, And on the ea-gle wings of love, To joy ce-les-tial rise. } Let all the saints ter-res-trial sing, With those to glor-y gone; For all the ser-vants of our King, In heav'n and earth are one.

No. 214.—MILBURN PORT.—C.M.

New Arrangement.

For he in his pa-vil-ion shall Me hide in e-vil days; In se-cret of his tent me hide, In se-cret of his tent me hide, In se-cret of his tent me hide, And on a rock me raise.

No. 215.—TORWOOD.—C.M.

J. TURNBULL. Eng. Presb. Col.

My Lord, my Life, was cru - ci - fied, He all the pains did bear; But in the sweet - ness of His rest, He makes His ser - vants share.

No. 216.—PEACE.—C.M.

Peace is the gift I leave with you; My peace to you be - queath, My peace to you be - queath; Peace that shall

f *p*

com - fort you through life, Peace that shall com - fort you through life, And cheer your souls in death, And cheer your souls in death.

f *p*

F

No. 217.—NORTHUMBERLAND.—C.M.D.

HENRY SMART. *Eng. Presb. Col.*, Hymns 329, 32

The Son of God goes forth to war, A king - ly crown to gain; His blood - red ban - ner streams a - far, Who fol - lows in his train?

Who best can drink his cup of woe, Tri - umph-ant ov - er pain; Who pa - tient bears his cross be - low, He fol - lows in his train.

No. 218.—NEW LONDON.—C.M.

Dr Chor

Thy mer - cy, Lord, is in the heavens, Thy truth doth reach the clouds; Thy jus - tice is like moun - tains great, Thy judg - ments deep as flo

No. 219.—BAKER.—C.M.

W. F. Sherwin.

'Tis fin - ish'd—The Mes - si - ah dies For sins, but not his own; The great re - demp - tion is com - plete, And Sa - tan's power o'er - thrown.

No. 220.—HOREB.—C.M.D.

Scottish Psalter, 1565. Ps. 30.

Lord, I will thee ex - tol, for thou Hast lift - ed me on high, And ov - er me thou to re - joice Mad'st not mine en - e - my.

O thou who art the Lord my God, I in dis - tress to thee, With loud cries lift - ed up my voice, And thou hast heal - ed me.

No. 221.—MASON'S CHANT.—C.M.

W. B. BRADBURY.

I am the First, and I the Last, Through end - less years the same; I AM, is my me - mo - rial still, And my e - ter - nal name.

No. 222.—SUBMISSION.—8.8.8.4.

W. L. REYNOLDS. *Eng. Presb Co*

My God and Fa - ther! while I stray Far from my home, in life's rough way, Oh, teach me from my heart to say, Thy will be done.

No. 223.—COESSE.—C.M.

To do thy will I take de - light, O thou my God that art; Yes, that most ho - ly law of thine I have with - in my heart.

No. 224.—RUGER.—C.M.

CHESTER G. ALLEN.

The Lord up - on the sons of men From heaven did cast his eyes, To see if an - y one there was That sought God, and was wise.

No. 225.—STOWELL.—C.M.

JAS. M'GRANAHAN.

For they that strain - gers are to me Do up a - gainst me rise; Op - pres - sors seek my soul, and God Set not be - fore their eyes.

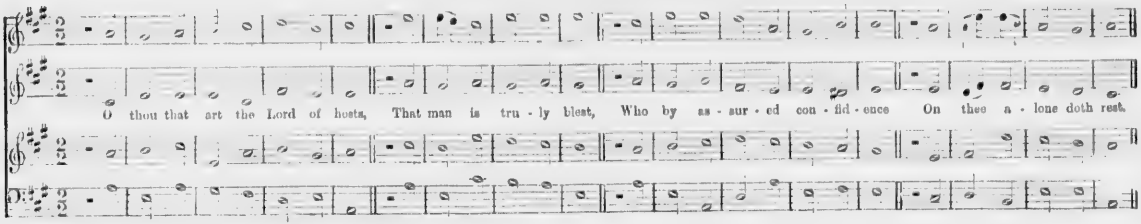
No. 226.—HERMON.—C.M.

Carmina Sacra.

O let my ear - nest prayer and cry Come near be - fore thee, Lord; Give un - der - stand - ing un - to me, Ac - cord - ing to thy word.

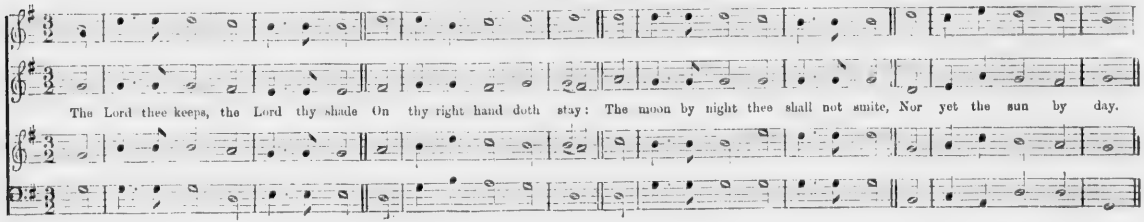
No. 227.—ST PAUL'S.—C.M.

W. Tate.

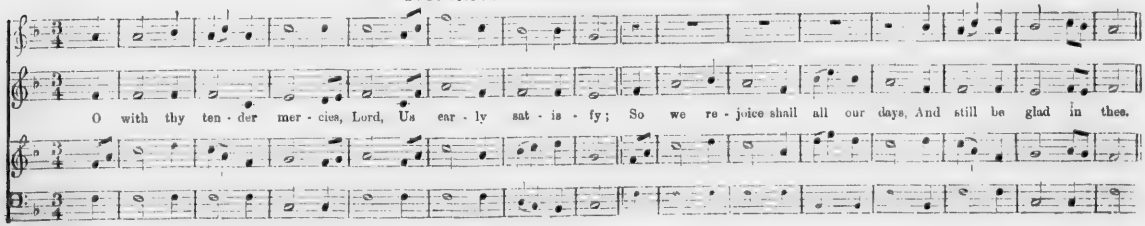


No. 228.—ARLINGTON.—C.M.

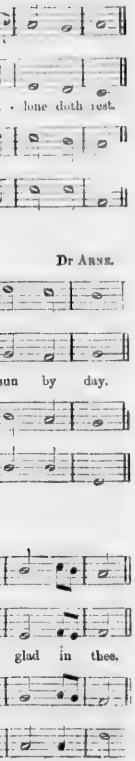
Dr Arne.



No. 229.—PRESCOTT.—C.M.

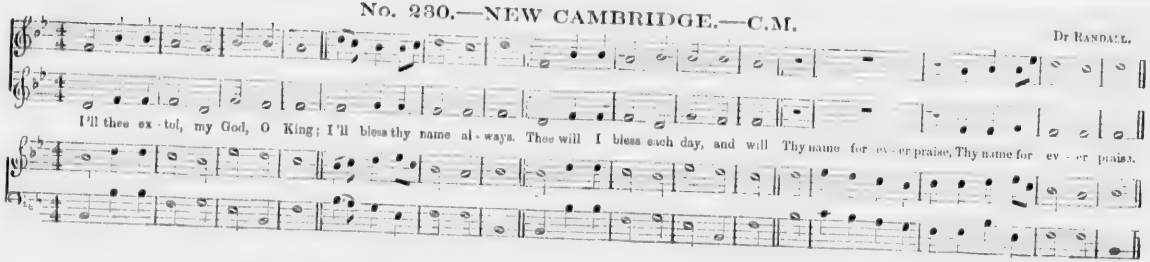


W. Tate.

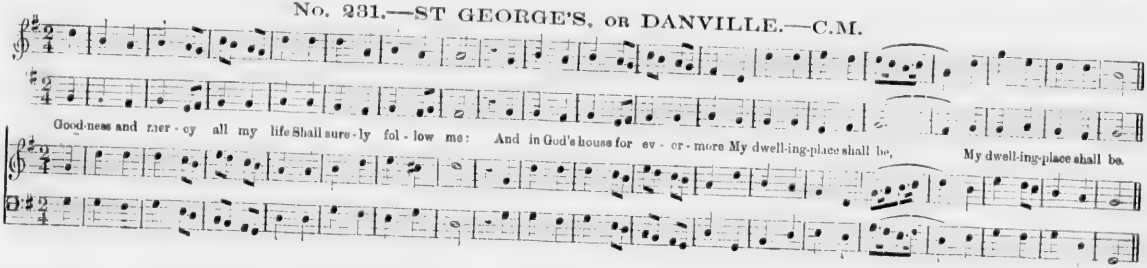


No. 230.—NEW CAMBRIDGE.—C.M.

Dr Randall.

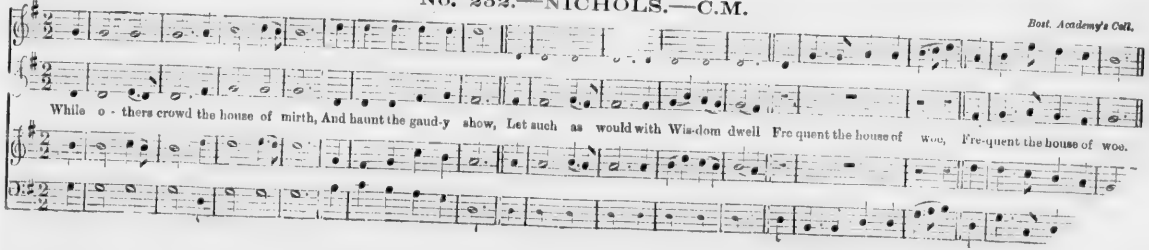


No. 231.—ST GEORGE'S, or DANVILLE.—C.M.



No. 232.—NICHOLS.—C.M.

Bost. Academy's Coll.



No. 233.—WERNER.—C.M.

D. C. O.

Be - cause of life the foun - tain pure Re - mains a - lone with thee; And in that pur - est light of thine We clear - ly light shall see.

No. 234.—SPROWSTON.—C.M.

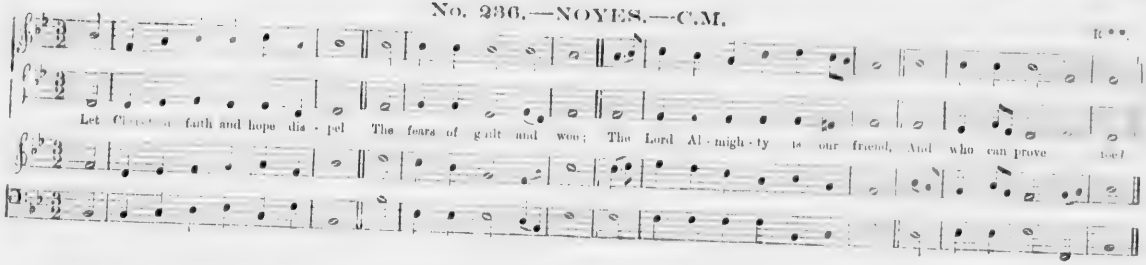
WHITE.

Let not the er - rors of my youth, Nor sins, re - mem - ber'd be: In mer - cy, for thy good ness' sake, O Lord, re-mem-ber me, O Lord, re-mem-ber me, O Lord, re - mem - ber me.

No. 235.—MARLOW.—C.M.

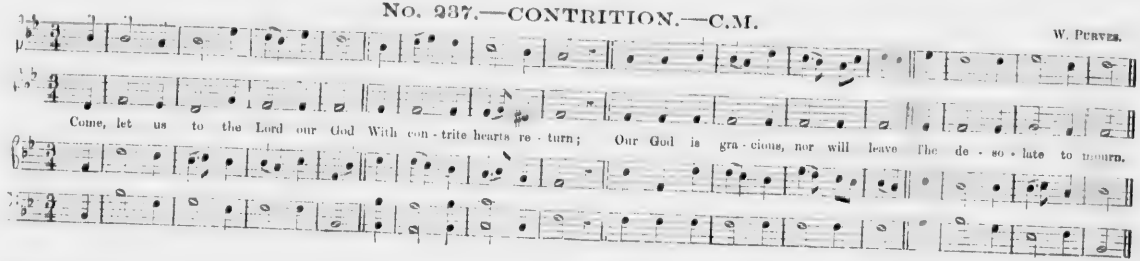
He comes! the pris'-ners to re - lieve, In Sa - tan's bond-age held; The gates of brass be - fore him burst, The i - ron fet - ters yield, The i - ron fet - ters yield.

No. 236.—NOYES.—C.M.

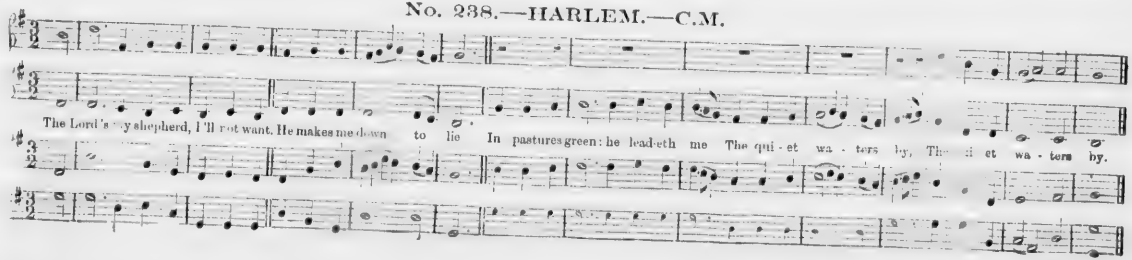


No. 237.—CONTRITION.—C.M.

W. Purves.



No. 238.—HARLEM.—C.M.



No. 239.—DEANE.—C.M.

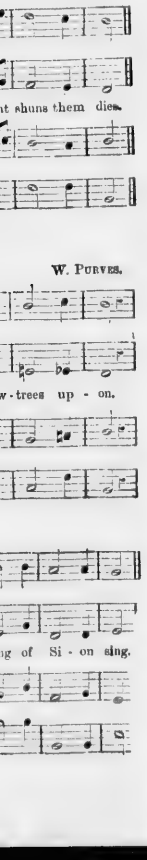
Now there - fore heark - en to my words, Ye child - ren, and be wise: Hap - py the man that keeps my ways; The man that shuns them dies.

No. 240.—BABEL'S STREAMS.—C.M.

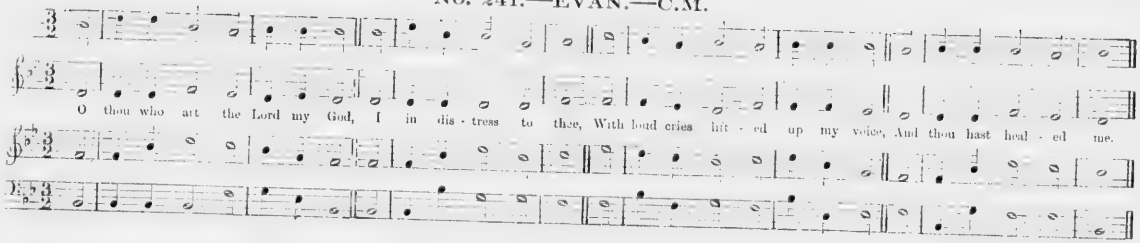
W. Purves.

By Ba - bel's streams we sat and wept, When Si - on we thought on. In midst there - of we hang'd our harps The wil - low - trees up - on.

For there a song re - quir - ed they, For there a song re - quir - ed they, Who did us cap - tive bring: Our spoil - ers call'd for mirth, and said, A song of Si - on sing.

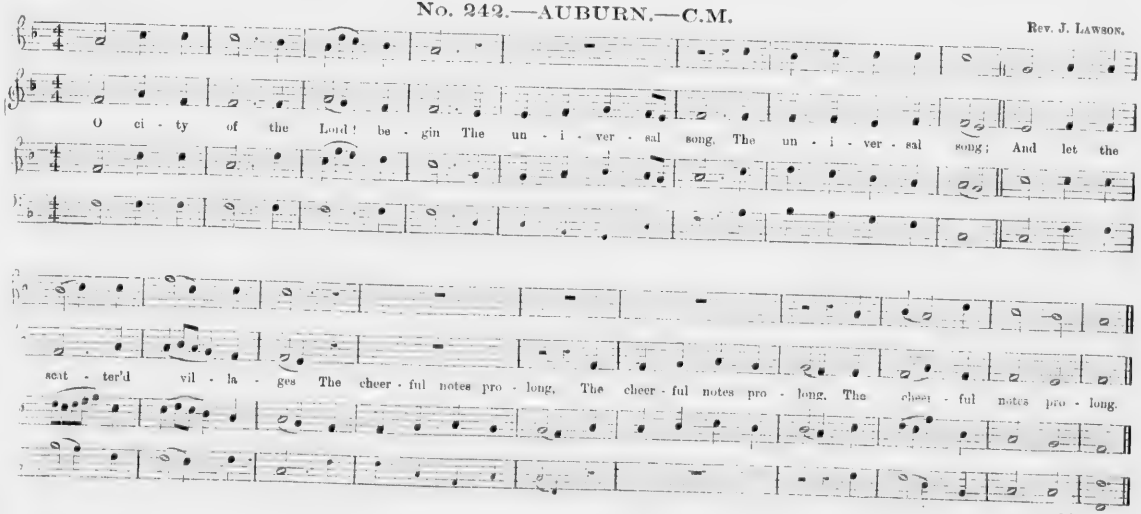


No. 241.—EVAN.—C.M.



No. 242.—AUBURN.—C.M.

Rev. J. Lawson.



No. 243.—IRISH.—C.M

B. MILGROVE. Harmony by Hamilton.

With joy and peace shall then be led The glad con - vert - ed lands; The lof - ty mountains then shall sing, The for - ests clap their hands.

No. 244.—HENRY.—C.M.

S. P. POND.

The Lord's voice on the wa - ters is; The God of ma - jest - y Doth thun - der, and on mul - ti - tudes Of wa - ters sit - teth he.

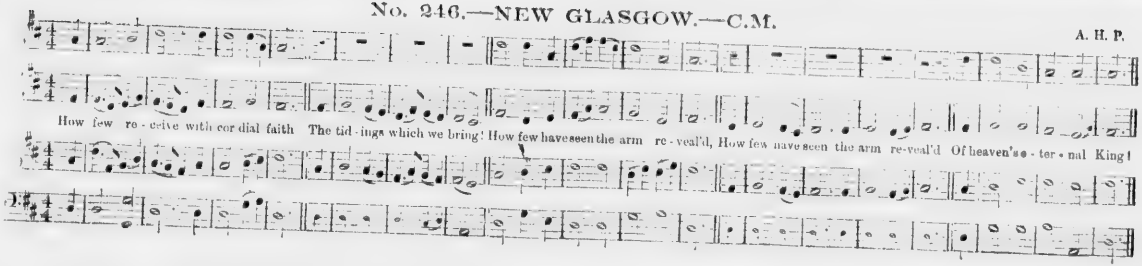
No. 245.—BETHEL.—C.M.

JAMES LEACH.

They with the fat - ness of thy house Shall be well sa - tis - fied; From riv - ers of thy plea - sure thou Wilt drink to them pro - vide.

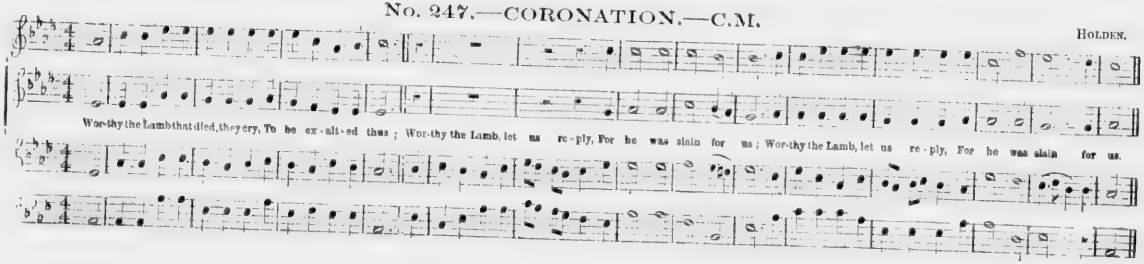
No. 246.—NEW GLASGOW.—C.M.

A. H. P.



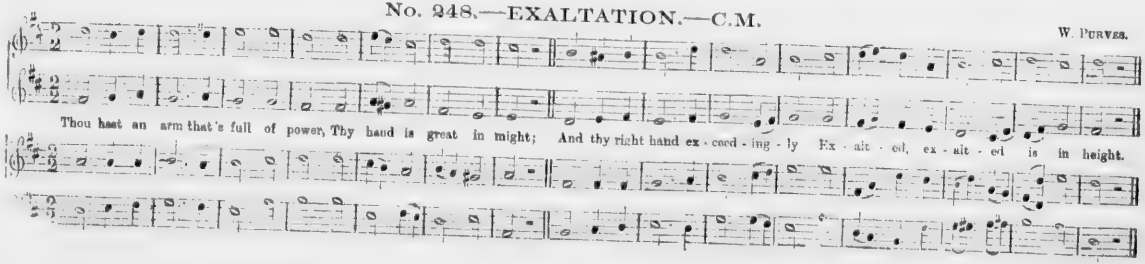
No. 247.—CORONATION.—C.M.

HOLDEN.



No. 248.—EXALTATION.—C.M.

W. PURVES.



No. 249.—HUMILITY.—C.M.

W. Purves

Not un - to us, Lord, not to us, But do thou glo - ry take, But do thou glo - ry take Un - to thy name, even for thy truth, And for thy mer - cy's sake.

No. 250.—SHERBURNE.—C.M.

Read.

While hum - ble shep-herds watch'd their flocks In Beth-leh'm's plains by night,

An an - gel sent from heaven ap-pear'd, And

An an - gel sent from heaven ap-pear'd, And fill'd the

An an - gel sent from heaven ap-pear'd And fill'd the plains with light, A

An an - gel sent from heaven ap-pear'd, And fill'd . . . . the plains with light, A

fill'd the plains with light, And fill'd the plains with light; An an - gel sent from heaven ap - pear'd, And fill'd the plains with light.

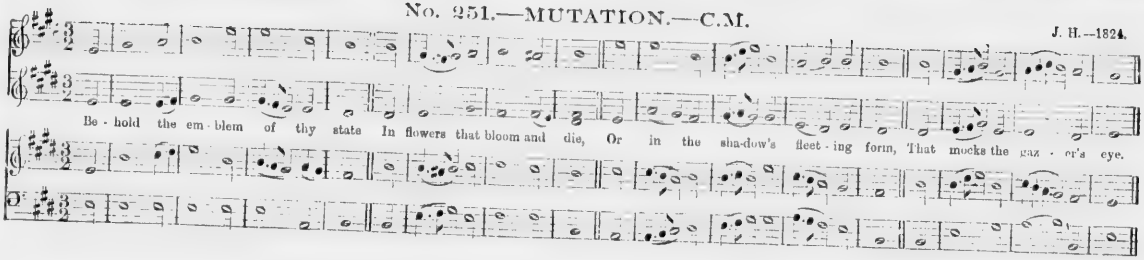
plains with light, And fill'd the plains with light; An an - gel sent from heaven ap - pear'd, And fill'd the plains with light.

fill'd the plains with light; An an - gel sent from heaven ap - pear'd, And fill'd the plains with light. And fill'd the plains with light

fill'd . . . . . the plains with light; An an - gel sent from heaven ap-pear'd, And fill'd the plains with light. . . . .

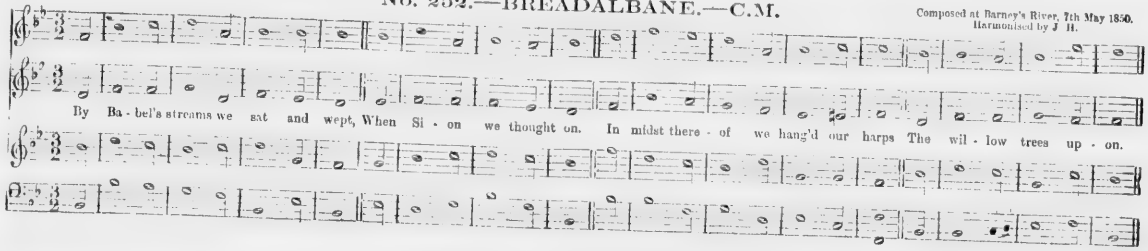
No. 251.—MUTATION.—C.M.

J. H.—1824.



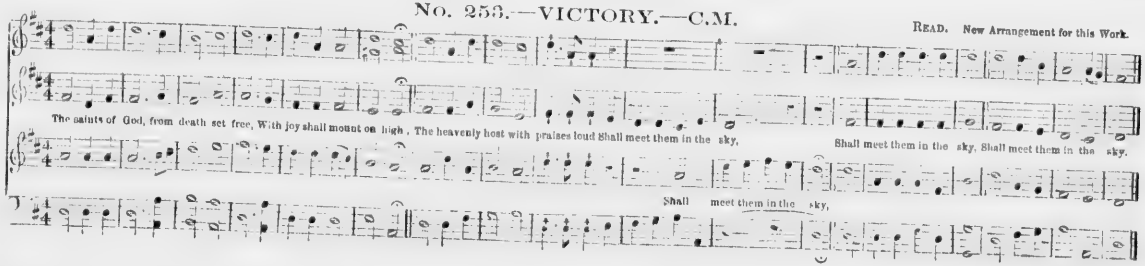
No. 252.—BREADALBANE.—C.M.

Composed at Barney's River, 7th May 1850.
Harmonised by J. H.



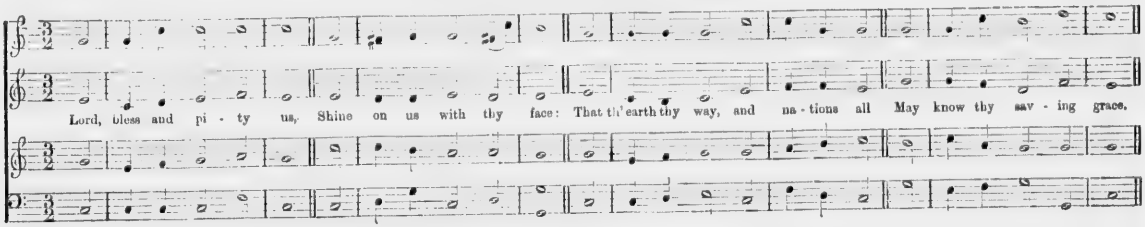
No. 253.—VICTORY.—C.M.

READ. New Arrangement for this Work.

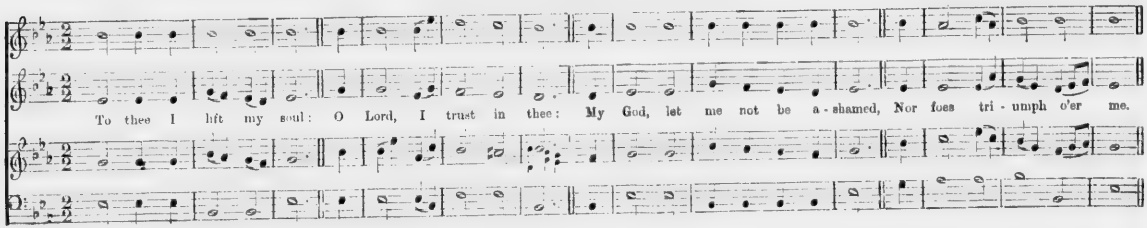


No. 254.—BOYLSTON.—S.M.

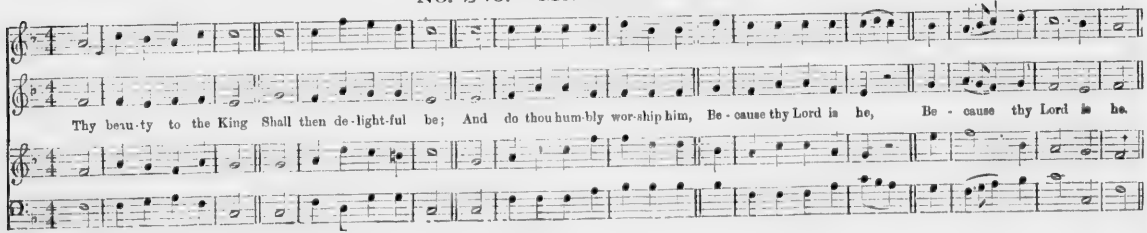
L. Mason.

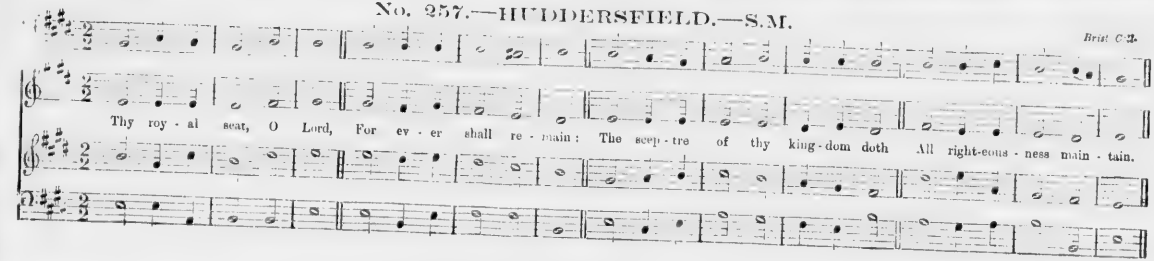


No. 255.—OZREM.—S.M.



No. 256.—MECHAL.—S.M.

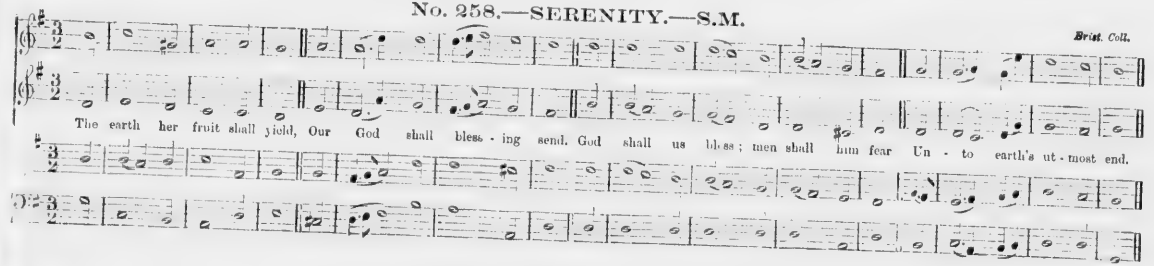




No. 257.—HUDDERSFIELD.—S.M.

Brist. Coll.

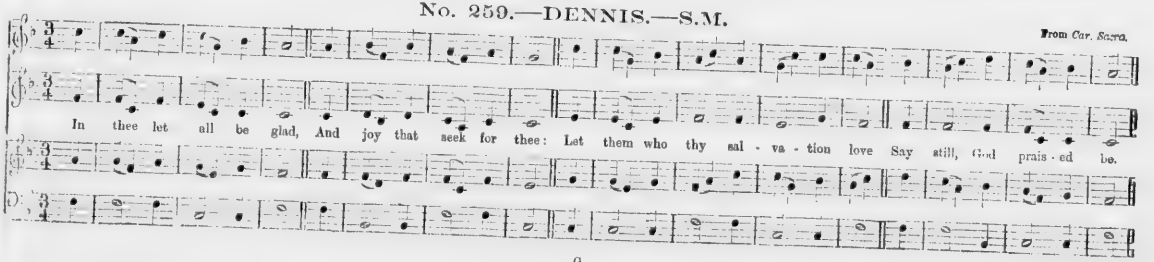
Thy roy - al seat, O Lord, For ev - er shall re - main: The scep - tre of thy king - dom doth All right-eous - ness main - tain.



No. 258.—SERENITY.—S.M.

Brist. Coll.

The earth her fruit shall yield, Our God shall bless - ing send. God shall us bless; men shall him fear Un - to earth's ut - most end.



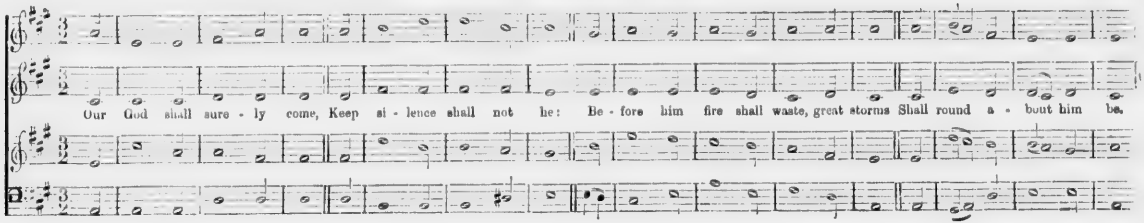
No. 259.—DENNIS.—S.M.

From *Car. Sacra.*

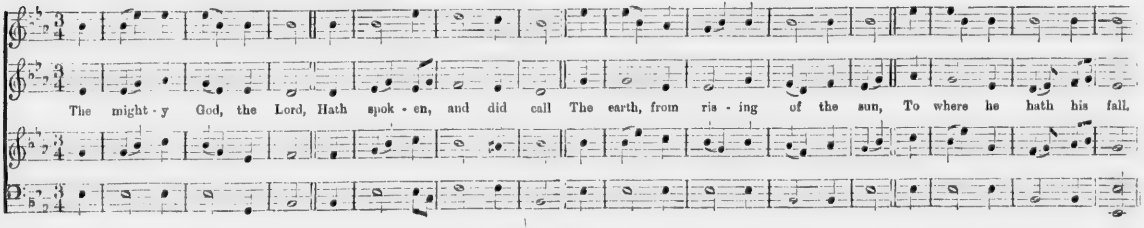
In thee let all be glad, And joy that seek for thee: Let them who thy sal - va - tion love Say still, God prais - ed be.

No. 260.—TIOGA.—S.M.

T. Hastings.

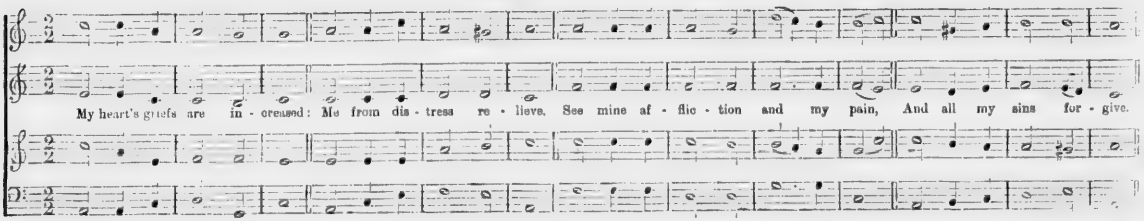


No. 261.—DIKEMAN.—S.M.



No. 262.—CLIFTON.—S.M.

J. Brabham, *Brist. Coll.*



No. 263.—FRANCONIA.—S.M.

Brist. Coll.

God good and up - right is: The way he'll sin - ners show. The meek in judg - ment he will guide, And make his paths to know.

No. 264.—SHAWMUT.—S.M.

Brist. Coll

Show me thy ways, O Lord; Thy paths, O teach thou me: And do thou lead me in thy truth. There - in my teach - er be.

No. 265.—EL KADER.—S.M.

W. B. BRADBURY.

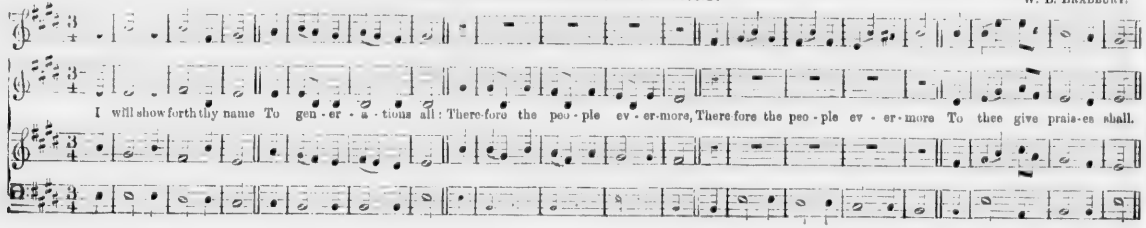
And do thou hum - bly wor-ship him Be cause thy Lord is he.

Thy beau - ty to the King Shall then de - light-ful be: And do thou hum-bly wor-ship him, Be-cause thy Lord is he; And do thou hum-bly wor-ship him, Be-cause thy Lord is he.

And do thou hum - bly wor-ship him, Be-cause thy Lord is he.

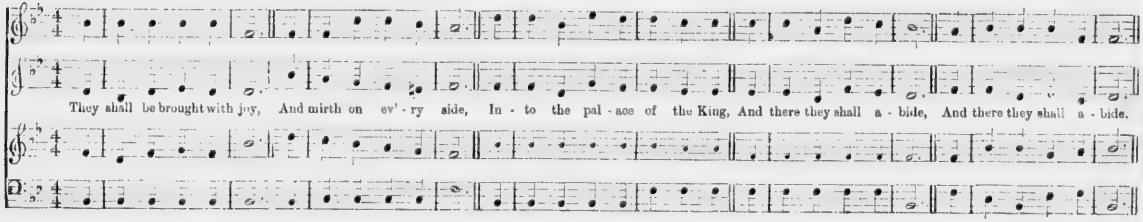
No. 266.—CARRIE.—S.M.

W. B. Bradbury.



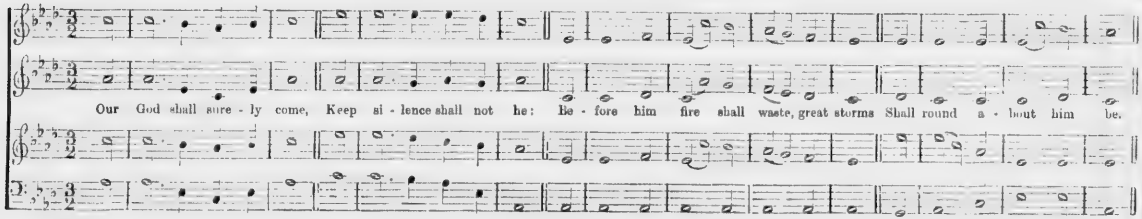
No. 267.—CROSBY.—S.M.

W. B. Bradbury.

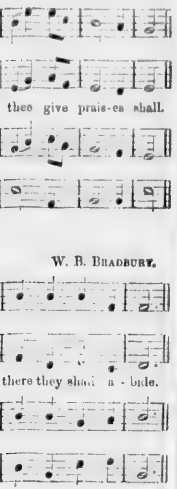


No. 268.—LEIGHTON.—S.M.

H. W. Greatorex.

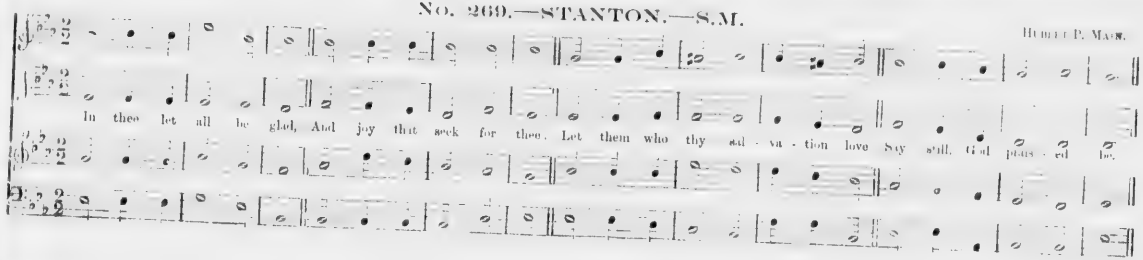


W. B. Bradbury.



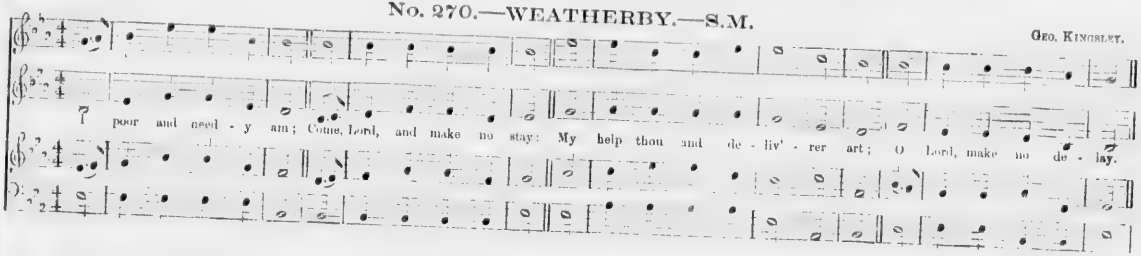
No. 269.—STANTON.—S.M.

Hubert P. Main.



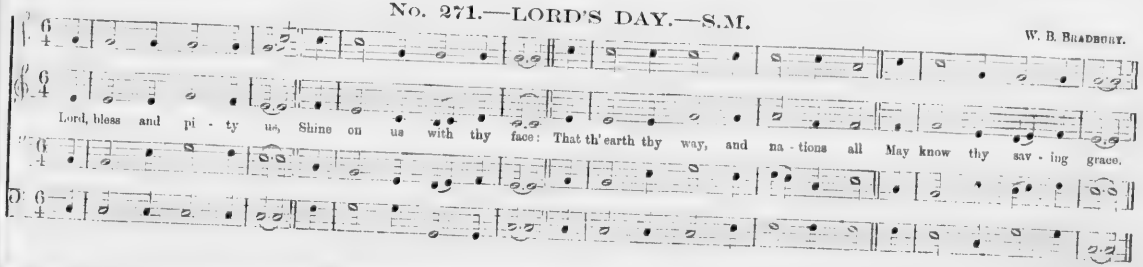
No. 270.—WEATHERBY.—S.M.

Geo. Kingsley.



No. 271.—LORD'S DAY.—S.M.

W. B. Bradbury.



No. 272.—SOUTHFIELD.—S.M.

His soul shall dwell at ease; And his pos - ter - i - ty Shall flour - ish still, and of the earth In - her - i - tors shall be, In - her - i - tors shall be.

No. 273.—EVENING HYMN.—S.M.

Let peo - ple praise thee, Lord; Let peo - ple all thee praise. O let the na - ti - ons be glad, In songs their voi - ces raise.

No. 274.—SHIRLAND.—S.M.

STANELEY.

From out of Si - on hill, Which of ex - cel - len - cy And beau - ty the per - fec - tion is, God shin - ed glo - rious - ly.

No. 275.—SILCHESTER.—S.M.

Rev. Dr Malan *Brist. Coll.*

The daugh - ter of the King All glor - ious is with - in; And with em - broid - er -ies of gold Her gar-ments wrought have been.

No. 276.—ST MARY REDCLIFFE.—S.M.

C. Bryan. *Brist. Coll.*

O daugh - ter, take good heed, In - cline, and give good ear; Thou must for - get thy kin - dred all, And fa - ther's house most dear.

No. 277.—ST RAPHAEL.—S.M.

P. R. Sleeman. *Brist. Coll.*

They shall be brought with joy, And mirth on ev' - ry side, In - to the pal - ace of the King, And there they shall a - bide.

No. 278.—COMPASSION.—S.M.

To - geth - er let my saints Un - to me ga - ther'd be, Those that by sa - cri - fice have made, Those that by sa - cri - fice have made A co - ve - nant with me.

No. 279.—LONSDALE.—S.M.

O daugh - ter, take good heed, In - cline, and give good ear; Thou must for - get thy kin - dred all, And fa - ther's house most dear.

Thy beau - ty to the King Shall then de - light - ful be:

Thy beau - ty to the King Shall then de - light - ful be: And do thou hum - bly wor - ship him, Be - cause thy Lord is he.

Thy beau - ty to the King Shall then de - light - ful be:

No. 280.—GLASGOW.—S.M.

They shall be brought with joy, And mirth on ev' - ry side, And mirth on ev' - ry side, In - to the

And there they shall a - bide, And there they shall a - bide, And there they shall a - bide.

pal - ace of the King, And there they shall a - bide, And there they shall a - bide, And there they shall a - bide.

And there they shall a - bide, And there they shall a - bide, And there they shall a - bide.

No. 281.—CONCORD.—S.M.

HOLDEN.

The scep-tre of thy king-dom doth,

Thy roy - al seat, O Lord, For ev - er shall re - main: The scep-tre of thy king-dom doth, The scep-tre of thy kingdom doth All righteousness maintain.

The scep-tre of thy king-dom doth,

The scep-tre of thy king-dom doth,

No. 282.—ARDOR.—S.M.

Thou'rt fair - est of all men; Grace in thy lips doth flow: And there-fore bless-ings ev - er - more On thee doth God be - stow, On thee doth God be - stow.

And there-fore bless-ings ev - er - more, ...

On thee doth God be - stow,

No. 283.—FRANKLIN SQUARE.—S.M.

S. R. Pond.

The earth her fruit shall yield, Our God shall bless - ing send. God shall us bless; men shall him fear Un - to earth's ut - most end.

No. 284.—ATHOL, or CAMBRIDGE.—S.M.

H. Harrison.

My heart in - dit - ing is Good mat - ter in a song: I speak the things that I have made, Which to the King be - long.

No. 285.—TICE.—S.M.

The fowls on moun - tains high Are all to me well known; Wild beasts which in the fields do lie, Even they are all mine own.

No. 286.—BARNES.—S.M.

W. ".

And in thy glo - rious train Kings' daugh - ters wait - ing stand; And thy fair queen, in O - phir gold, And

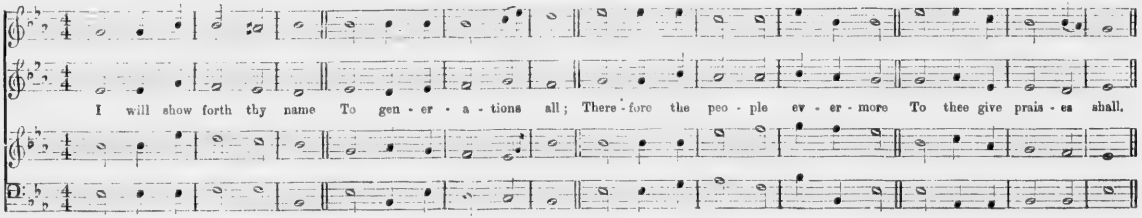
Doth stand at thy right hand,

thy fair queen, in O - phir gold, Doth stand at thy right hand, Doth stand at thy right hand.

Doth stand at thy right hand,

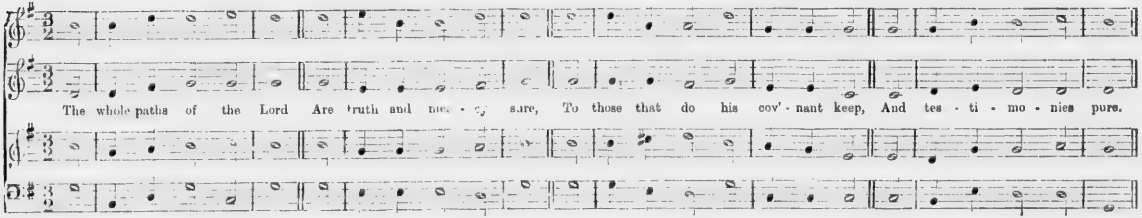
No. 287.—HUNTLY.—S.M.

J. H., 1824.



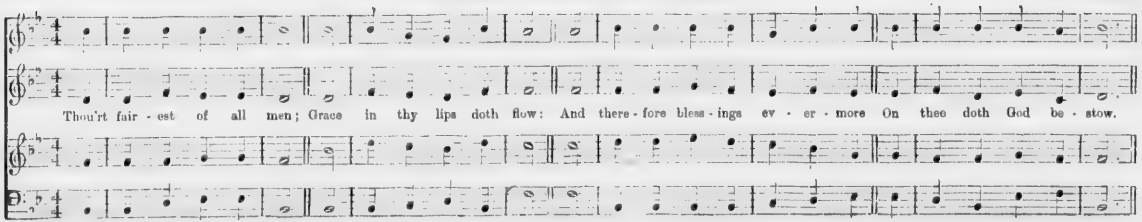
No. 288.—FENBURN.—S.M.

H. P. M.



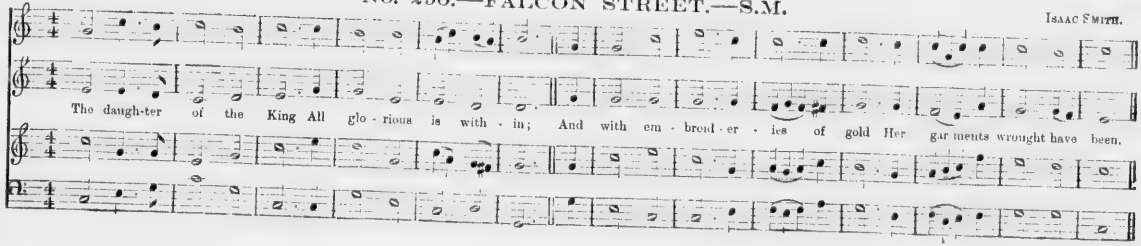
No. 289.—LINWOOD.—S.M.

CLARK.



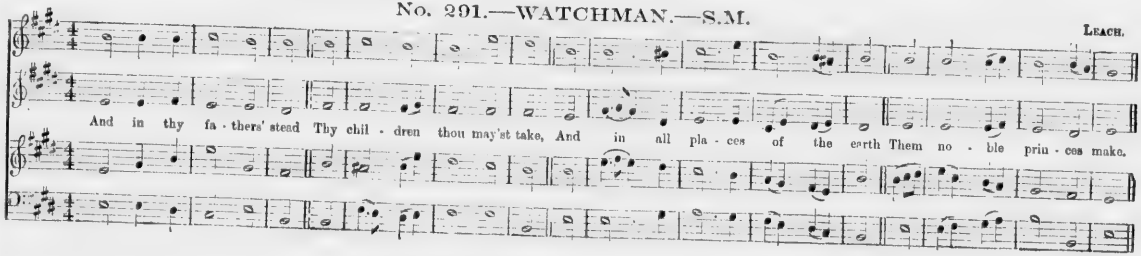
No. 290.—FALCON STREET.—S.M.

ISAAC SMITH.

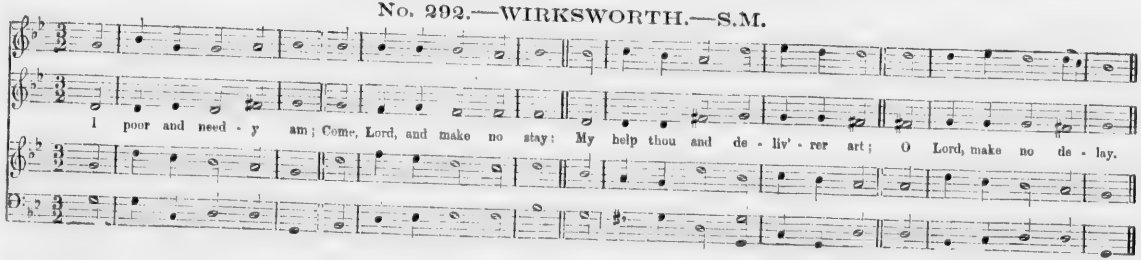


No. 291.—WATCHMAN.—S.M.

LEACH.

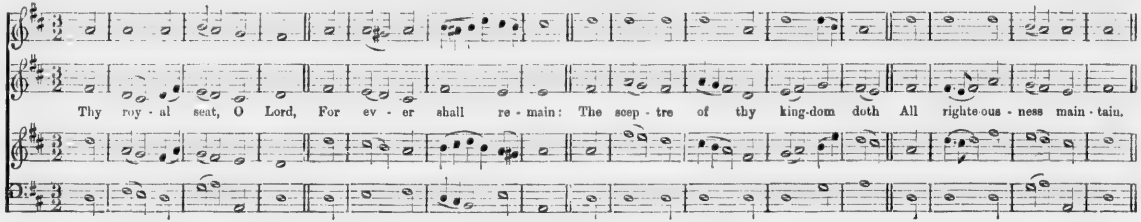


No. 292.—WIRKSWORTH.—S.M.

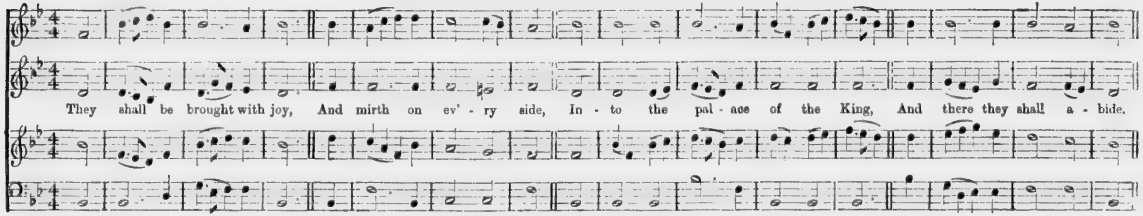


No. 293.—PECKHAM.—S.M.

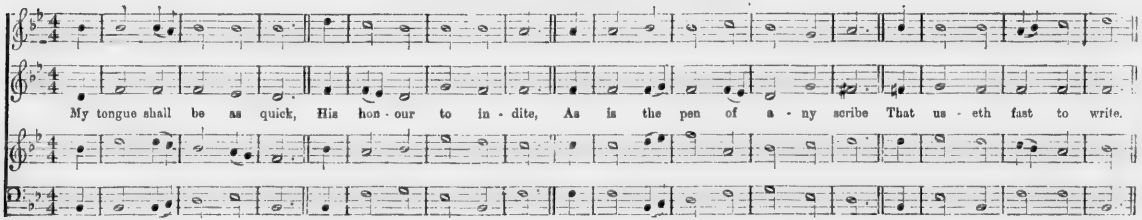
I. Smith.



No. 294.—FERNEYSIDE.—S.M.

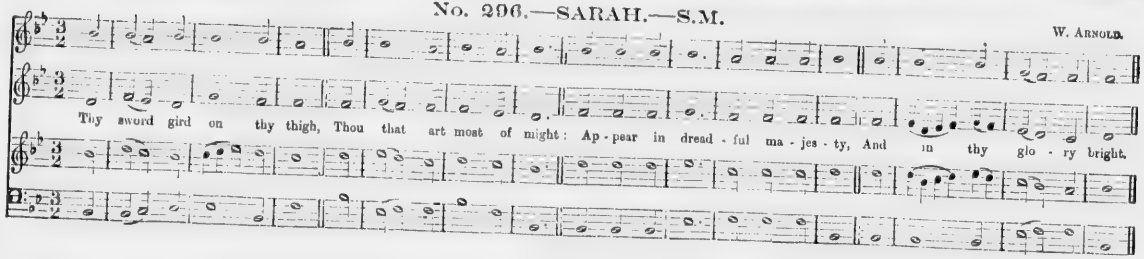


No. 295.—PARKFIELD.—S.M



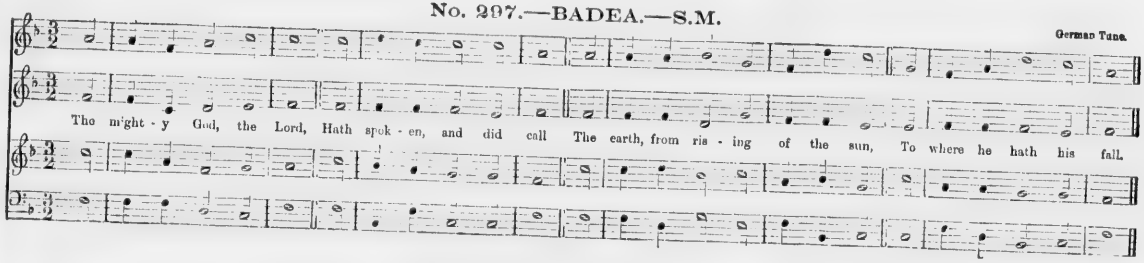
No. 296.—SARAH.—S.M.

W. Arnold.



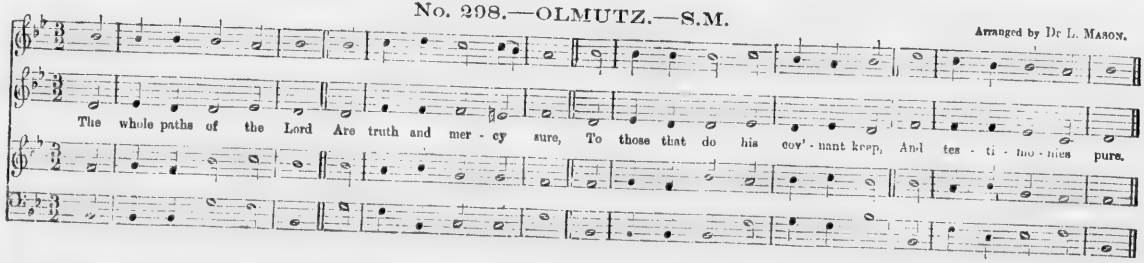
No. 297.—BADEA.—S.M.

German Tune.



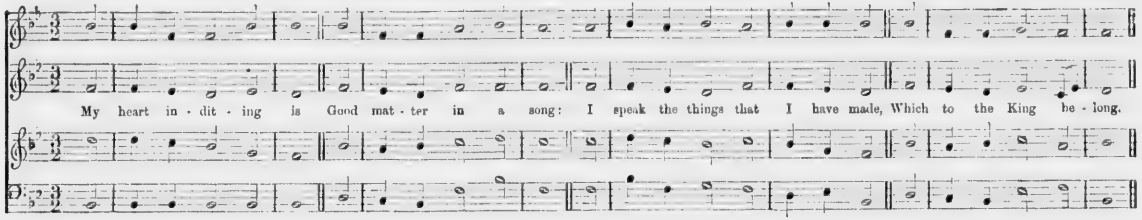
No. 298.—OLMUTZ.—S.M.

Arranged by Dr L. Mason.



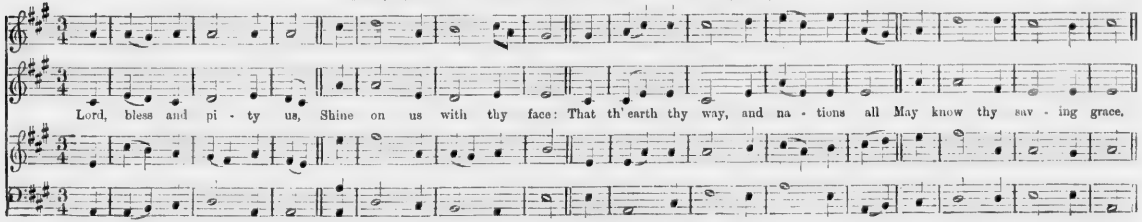
No. 299.—STATE STREET.—S.M.

J. C. Woodman.



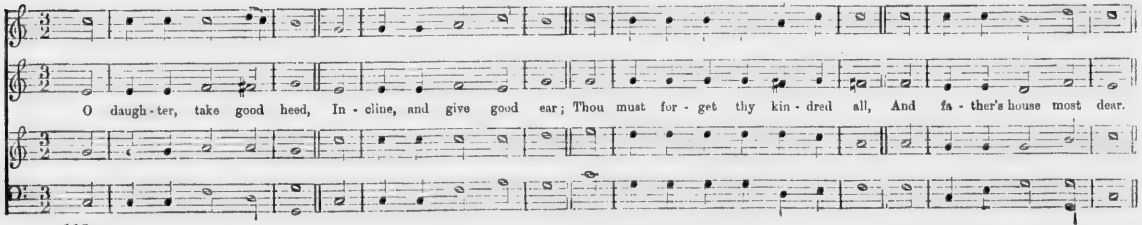
No. 300.—HAVERHILL.—S.M. (No. 1.)

H. B. Bond.



No. 301.—LAURA CHANT.—S.M.

J. Hepburn.



J. C. Woodman.

King be - long.

H. B. Bond.

sav - ing grace.

J. Hepburn.

house most dear.

No. 302.—SHARON.—S.M.

A. H. P.

Lord, bless and pi - ty us, Shine on us with thy face: That th' earth thy way, and na - tions all May know thy sav - ing grace.

No. 303.—LISBON.—S.M.

Read.

O let the na - ti - ons be glad, In songs their voi - ces raise.

Let peo - ple praise thee, Lord; Let peo - ple all thee praise.

O let the na - ti - ons be glad, In songs their voi - - - ces raise.

O let the na - ti - ons be glad, In songs their voi - - - ces raise.

O let the na - ti - ons be glad, In songs their voi - ces raise, In songs their voi - - - ces raise.

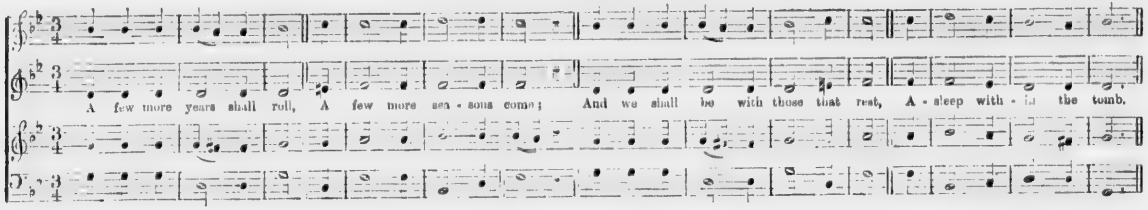
No. 304.—HAVERHILL.—S.M. (No. 2.)

Dr L. Mason.

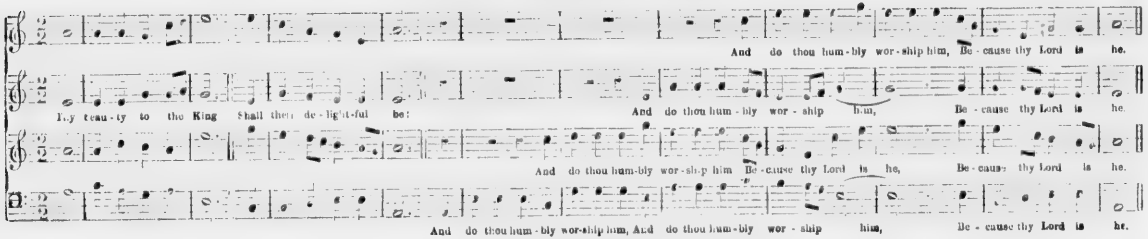
To thee I lift my soul: O Lord, I trust in thee: My God, let me not be a - shamed, Nor foes tri - umph o'er me.

No. 305.—CORELLI.—S.M.

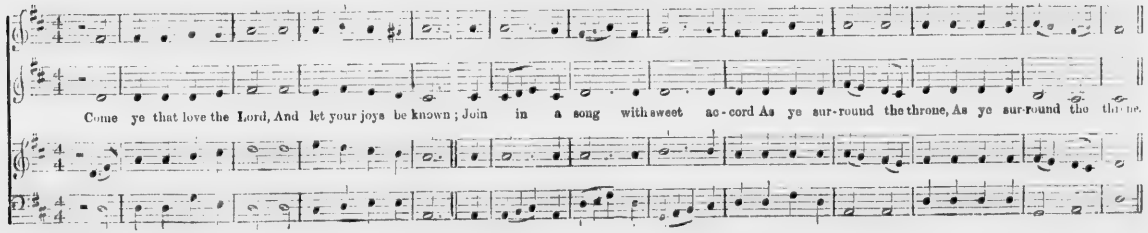
Eng. Presb. Ch., Hymns 136-141.



No. 306.—AMERICA.—S.M.



No. 307.—MOUTHPORT.—S.M.



No. 308.—FAIRFIELD.—S.M.

Rev. P. La Trobe. *Brit. Obl.*

The daugh - ter of the King All glo - rious is with - in; And with em - broid - er - ies of gold Her gar - ments wrought have been.

She com - eth to the King In robes with need - le wrought; The vir - gins that do fol - low her Shall un - to thee be brought.

No. 309.—JUDD.—S.M.

Hymn 15.

Sweet is the task, O Lord, Thy glo - rious acts to sing, To praise thy name and hear thy word, And grate - ful offer - ings bring

No. 310.—PRUSSIA.—S.M.

In thee let all be glad, And joy that seek for thee: Let them who thy sal - va - tion love Say still, God prais - ed be.

No. 311.—CRANBROOK.—S.M.

The scep - tre of thy king-dom

Thy roy - al seat, O Lord, For ev - er shall re - main: The scep - tre of thy king-dom doth,

The scep - tre of thy king-dom

doth, The scep - tre of thy king-dom doth All right-eous-ness main-tain, All right-eous-ness main-tain. All right-eous-ness main-tain.

The scep - tre of thy king-dom doth

All right-eous-ness main - tain, All right-eous-ness main - tain, All right - eous - ness main-tain.

doth, The scep - tre of thy king-dom doth

No. 312.—FALMOUTH.—S.M.

Yet I will thee re-prove, And set before thine eyes, In or der rank-ed, thy misdeeds, And thine in - i - qui-ties, And thine in - i - qui-ties, And thine in - i - qui-ties.

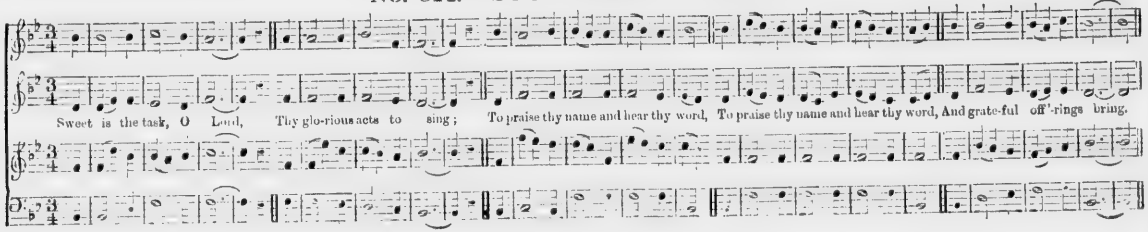
No. 313.—YARMOUTH.—S.M.

KIMBALL.

The mighty God, the Lord, Hath spoken, and did call The earth, from ris - ing The earth, from ris - ing of the sun, To The earth, from ris - ing of the sun, To earth, from ris - ing of the sun, The earth, from ris - ing of the sun, of the sun, The earth, from ris - ing of the sun, where he hath his fall. where he hath his fall, The earth, from ris - ing of the sun,

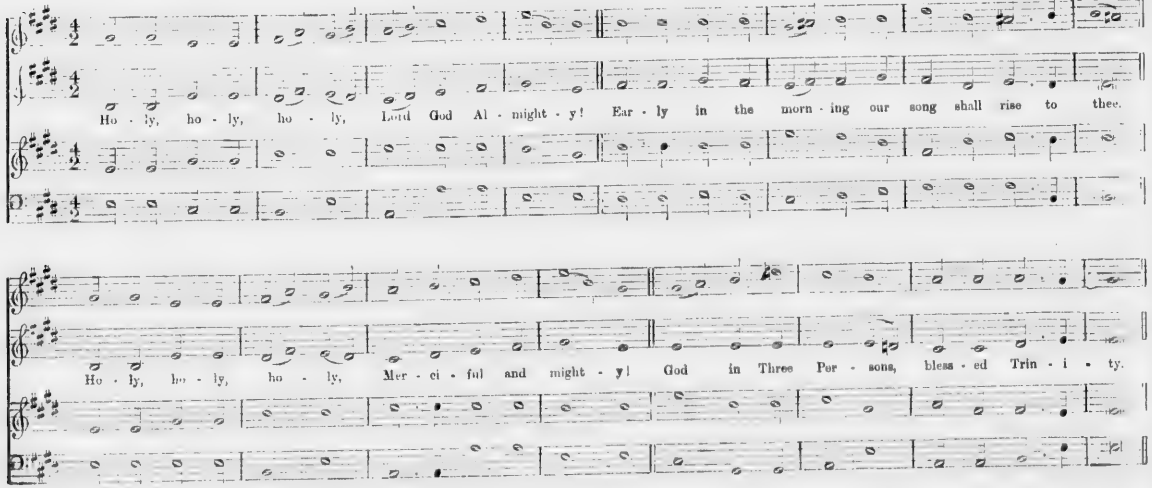
No. 314.—SOUTHAMPTON.—S.M.

E. Ives.

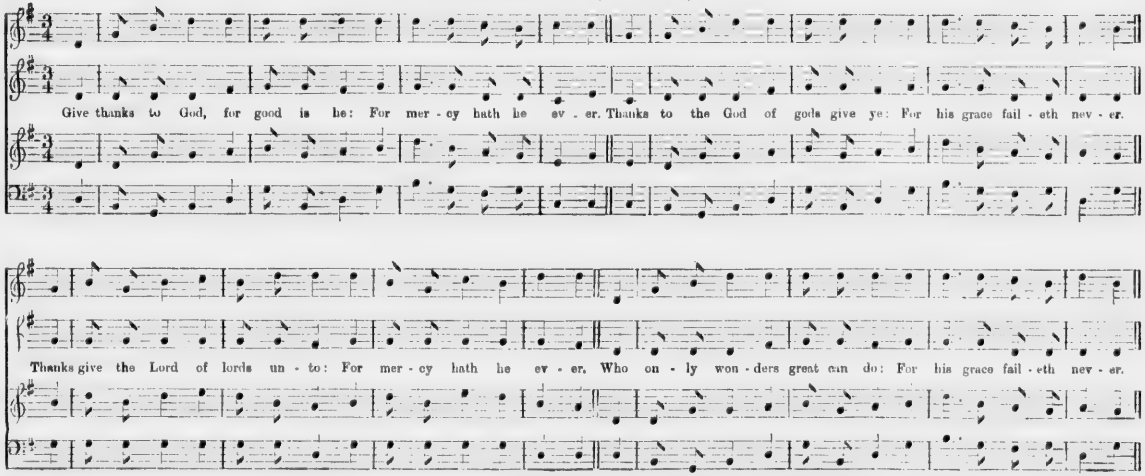


No. 315.—NICÆA.—11,12,12,11.

Rev. J. B. Dykes. Eng. Presb. Col.

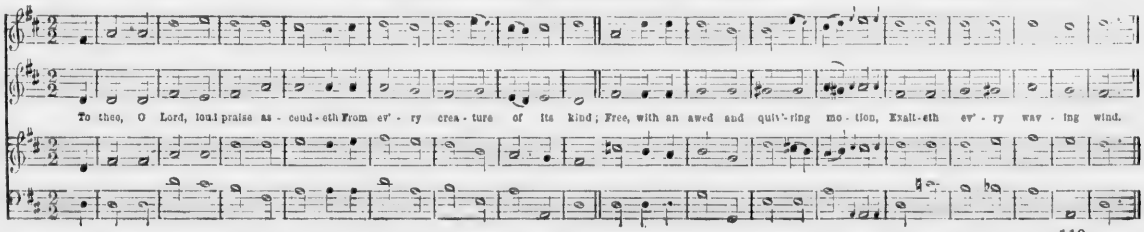


No. 316.—IONA.—(Ps. CXXXVI., 1st version.)

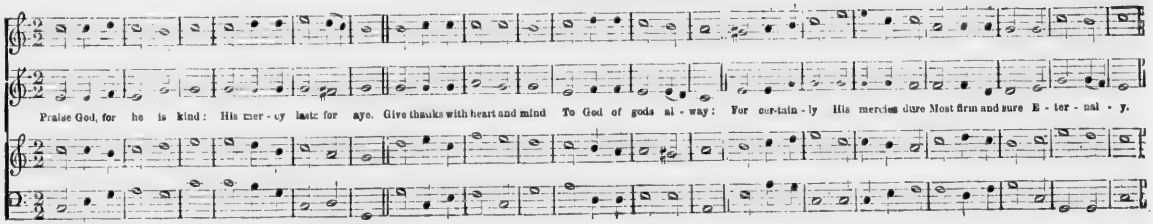

Give thanks to God, for good is he: For mer - cy hath he ev - er. Thanks to the God of gods give ye: For his grace fail - eth nev - er.
Thanks give the Lord of lords un - to: For mer - cy hath he ev - er. Who on - ly won - ders great can do: For his grace fail - eth nev - er.

No. 317.—MAURICEWOOD.—9.8.9.8.

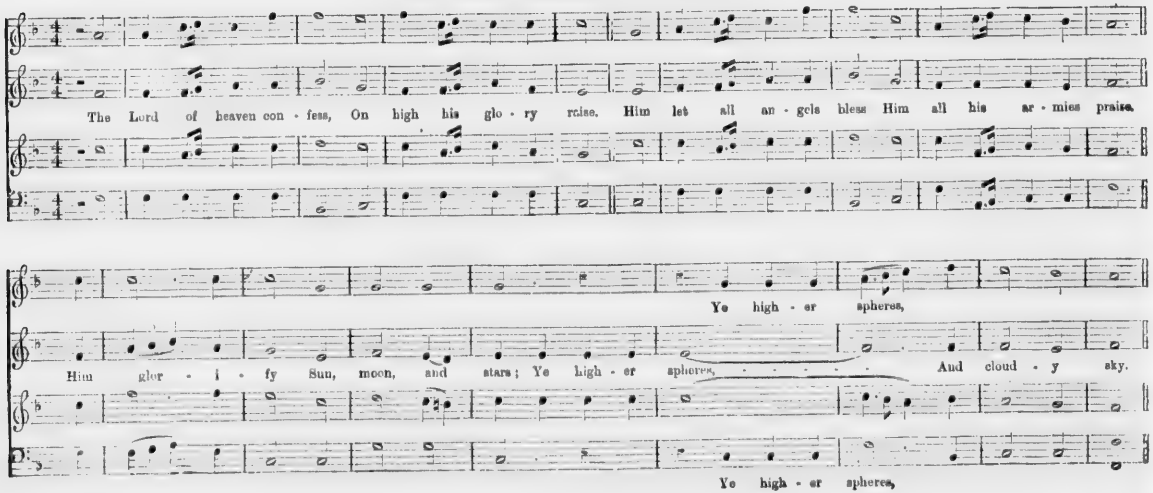
JAS. TURLE. *Eng Presb Col*, 376.


To thee, O Lord, loud praise as - cend - eth From ev' - ry crea - ture of its kind; Free, with an awed and quiv'-ring mo - tion, Exalt-eth ev' - ry wav - ing wind.

No. 318.—PARAN.—H.M.



No. 319.—CARMINA.—H.M.



No. 320.—SPAIN.—(Ps. CXLIII., 2d version.)

Oh, hear my prayer, Lord, And un - to my de-sire To bow thine ear accord, I humbly thee require; {And, in thy faithfulness. / Un - to me answer make,} And, in thy righteousness, Up - on me pi - ty take.

No. 321.—LENOX.—H.M.

Ye tribes of A - dam, join With heaven, and earth, and seas, And of - fer notes di vine To your Cre - a - tor's praise.

Ye

Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

Ye ho - ly throng of an - gels bright, Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

ho - ly throng of an - gels bright, Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

No. 322.—ADORATION.—H.M.

The Lord of lords praise ye, Whose mer-cies still en-dure. Great won-ders on-ly he Doth work by his great po-wer. For cer-tain-ly His mer-cies dure Most firm and sure E-ter-nal-ly.

No. 323.—CLAREMONT.—H.M.

From *Cor. Sacra.*

Let ev'-ry crea-ture join To bless Je-ho-vah's name; And ev'-ry power u-nite To swell th' ex-alt-ed theme.

Let na-ture raise, From ev'-ry tongue, A gen'-ral song of grate-ful praise.

Let na-ture raise, From ev'-ry tongue, A gen'-ral song . . . . of grate-ful praise.

Let na-ture raise, From ev'-ry tongue, A gen'-ral song of grate-ful praise.

Let na-ture raise, From ev'-ry tongue, A gen'-ral song . . . . of grate-ful praise.

No. 324.—HAWLET.—H.M.

The Lord of heaven con - fess, On high his glo - ry raise. | raise. | Him glo - ri - fy Sun, moon, and stars, Ye high - er spheres And cloud - y sky.
Him let all an - gels bless, Him all his ar - mies praise. | praise. |

No. 325.—HANDEL.—H.M.

Arranged from HANDEL.

Praise God, for he is kind. His mer - cy lasts for aye. Give thanks with he art and mind To God of gods al - way: For cer - tain - ly His mer - cies dure Most firm and sure E - ter - nal - ly.

No. 326.—AMHERST.—H.M.

BILLINGS. Hamilton's Arrangement.

Ye boundless realms of joy, Ex - alt your Mak - er's fame; His praise your song em - ploy, A - bove the star - ry frame. Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

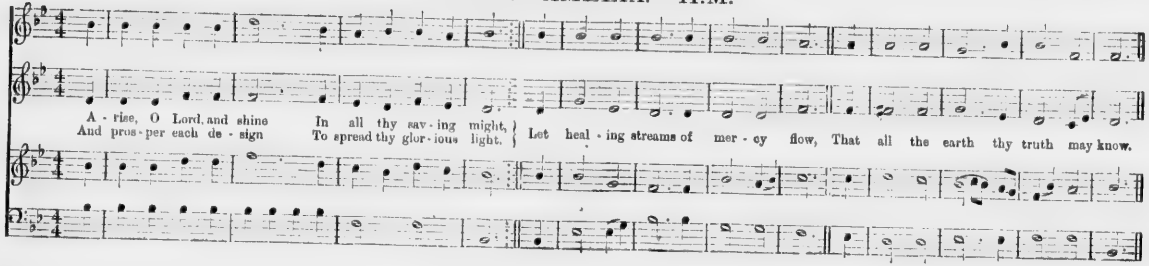
No. 327.—DARWELL'S 148TH.—H.M.

The Lord of heav - n con - fess, On high his glo-ry raise. Him let all an-gels bless, Him all his ar-mies praise. Him glo - ri - fy Sun, moon, and stars; Ye higher spheres, And cloudy sky.

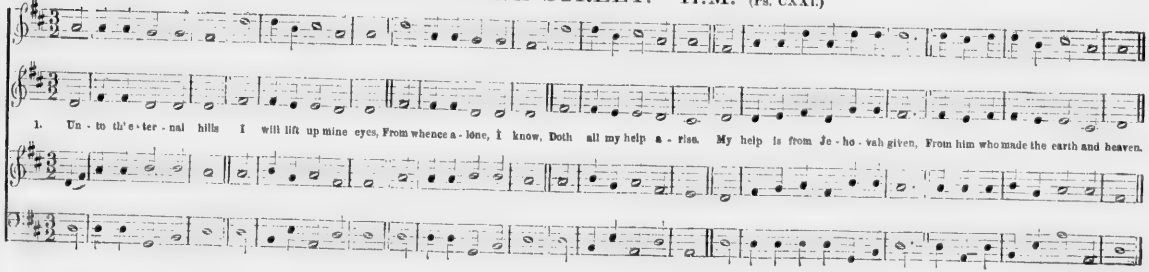
No. 328.—PURVIS.—H.M.

The Lord Je - ho - vah reigns, His throne is built on high; The gar - ments he as - sumes Are light and ma - jest - y. His glo - ries shine with beams so bright No mor - tal eye can bear the sight.

No. 329.—AMELIA.—H.M.



No. 330.—ROWE STREET.—H.M. (Ps. CXXI.)



2 Thy foot he'll ever hold,
It shall not moved be.
He never slumber will,
The God who keepeth thee,
Lo, he that doth his Israel keep,
He neither slumber shall, nor sleep.

3 Jehovah keepeth thee;
And upon thy right hand
Jehovah, as thy shade,
Doth ever ever stand.
The sun by day thee shall not smite,
Nor hurt thee shall the moon by night.

4 From all of evil here
Jehovah keepeth thee:
He shall preserve thy soul,
And govern still shall he
Thy goings all, as heretofore,
From this time forth for evermore.

No. 331.—LISCHER.—H.M.

The Lord of lords praise ye, Great won - ders on - ly he
Whose mer - cies still en - dure. Doth work by his great power:
For cer - tain - ly His mer - cies dure
Most firm and sure
Most firm and sure E - ter - nal - ly; Most firm and sure E - ter - nal - ly.
Most firm and sure

No. 332.—TRINITY.—11. 0.11.10.

A. Stone. *Eng. Presb. C.-L.*, 521.

Praise ye Je - ho - vah, praise the Lord most ho - ly. Who cheers the contrite girds with strength the weak; Praise him who will, with glo - ry crown the low - ly. And with sal - va - tion beau - ti - fy the meek.

No. 333.—DELIGHT.—H.M.

Coan.

Thou

No burn-ing heats by day, Nor blasts of even-ing air, Shall take my health a - way, If God be with me there;

Thou art my sun, And

Thou art my sun, And thou my shade, To

art my sun, And thou my shade, To guard my head, By night or noon,

Thou art my sun, And thou my shade, To guard my head, To guard my head, By night or noon, Thou art my sun, And thou my shade, To guard my head, By night or noon.

thou my shade, To guard my head, By night or noon.

guard my head, By night or noon,

No. 334.—WILMOT.—8s & 7s.

Arranged from C. M. Von Weber.

1. Lo! the Lord Je - ho - vah liv - eth! He's my rock, I bless his name: He, my God, sal - va - tion giv - eth; All ye lands ex - alt his fame.

2. God, Mes - si - ah's cause main - tain - ing, Shall his right - eous thrones ex - tend; O'er the world the Sav - iour reign - ing, Earth shall at his foot - stool bend.

No. 335.—HORTON.—4 line 7s.

WARTENSEE.

Hi - ther come, for here is found Balm for ev' - ry bleed - ing wound: Peace, which ev - er shall en - dure; Rest, e - ter - nal, sa - cred, sure.

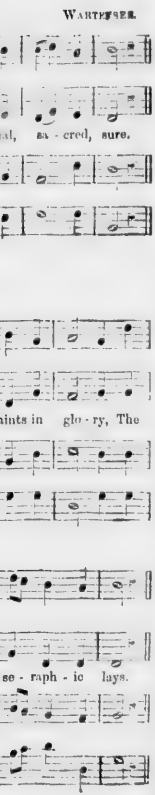
No. 336.—DUNKIRK.—7s & 6s.

The time when I shall en - ter Up - on a world un - known, My help - less soul I'll ven ture Up - on his name a - lone: Then with the saints in glo - ry, The

And chant my bliss - ful sto - ry,

grate - ful song I'll raise, And chant my bliss - ful sto - ry, In high se - raph - ic lays.

And chant my bliss - ful sto - ry, And chant my bliss - ful sto - ry,



No. 337.—HOLLEY.—4 line 7s.

GEO. HEWES.

Soft - ly now the light of day Fades up - on my sight a - way; Free from care, from la - bour free, Lord, I would com - mune with thee.

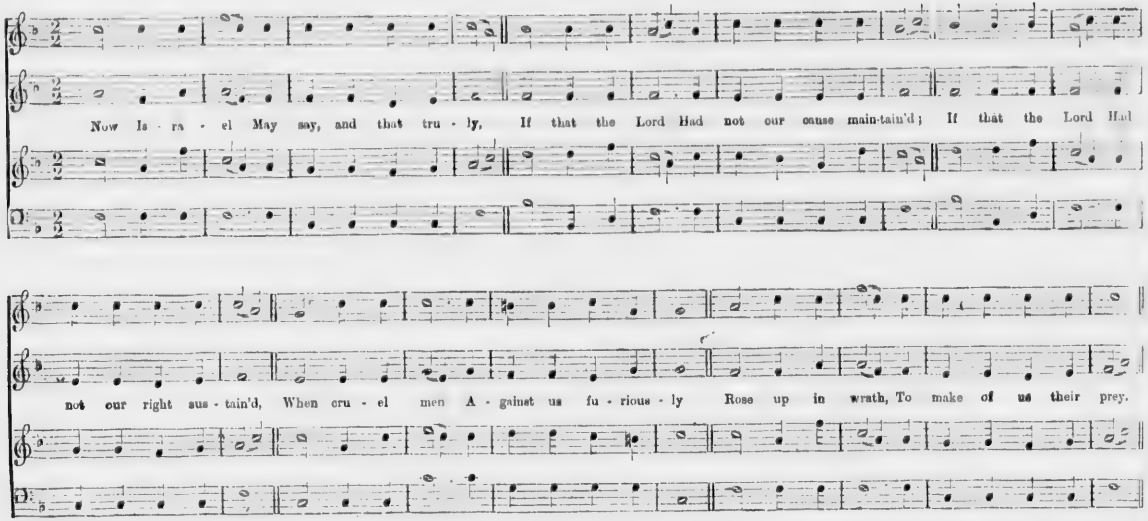
No. 338.—ORIAD.—H.M.

W. H DOANE.

Praise God from earth be - low, Ye dra - gons, and ye deeps: Fire, hail, clouds, wind, and snow, Whom

in com - mand he keeps. Praise ye his name, Hills great and small, Trees low and tall; Beasts wild and tame.

No. 339.—HALIFAX.—(Ps. CXXIV.)



PSALM XXIV.—New Version.

1 Earth is the Lord's,
And all its fullness his!
This world of ours
And they who therein dwell.
For he hath laid
Upon the mighty seas
The earth, and deep
Foundations of our world;
And on the floods
Hath built it firm and well.

2 Who shall ascend
Into Jehovah's hill?
Who stand within
His holy place on high?
Of hands the clean,
The pure of heart and will;
He who hath not
Lifted to vanity
His soul, nor hath
He sworn deceitfully:

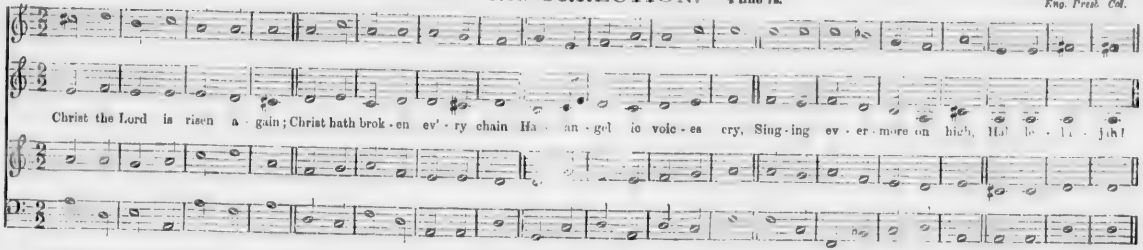
3 He shall receive
The blessing of the Lord!
He shall receive
The perfect righteousness,
From him who is
To him salvation's God.
Of those who him
Do seek, such is the race
Of those who do,
O Jacob, seek thy face.

4 Lift up, O gates,
Lift up your heads on high!
Be lifted up,
Doors of eternity!
Then he, the King
Of glory, shall come in!
Who can this King—
This King of glory be?
Jehovah—strong
In battle, mighty he!

5 Lift up, O gates,
Lift up your heads on high;
Yea, lift them up,
Doors of eternity!
Then he, the King
Of glory shall come in!
Who can this King—
This King of glory be?
The Lord of hosts,
The King of glory he!

No. 340.—RESURRECTION.—4 line 7s.

Eng. Presb. Col.



2 He who gave for us his life,
Who for us endured the strife,
Is our Paschal Lamb to-day:
We, too, sing for joy, and say—
Hallelujah!

3 He who bore all pain and loss,
Comfortless, upon the cross,
Lives in glory now on high,
Pleads for us, and hears our cry—
Hallelujah!

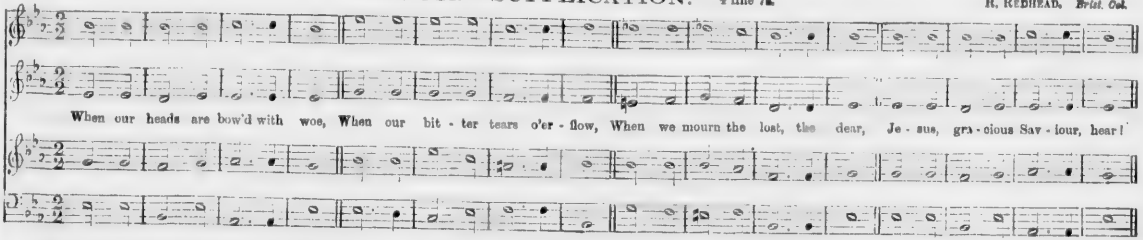
4 He who slumber'd in the grave,
Is exalted now to save:
Now through Christendom it rings,
That the Lamb is King of kings—
Hallelujah!

5 Now he bids us tell abroad
How the lost may be restored,
How the penitent forgiven,
How we too may enter heaven—
Hallelujah!

6 Thou, our Paschal Lamb indeed,
Christ, thy ransom'd people feed;
Take our sins and guilt away,
That we all may sing for aye—
Hallelujah! Amen.

No. 341.—SUPPLICATION.—4 line 7s.

R. Redhead. *Brist. Col.*



2 Thou our throbbing flesh hast worn,
Thou our mortal griefs hast borne,
Thou hast shed the human tear;
Jesus, blessed Saviour, hear!

3 Thou hast bow'd the dying head,
Thou the blood of life hast shed,
Thou hast fill'd a mortal bier:
Jesus, our Redeemer, hear!

4 When the heart is sad within,
With the thought of all its sin;
When the spirit shrinks with fear,
Jesus, mighty Saviour, hear!

5 Thou the shame, the grief, hast known,
Though the sins were not thine own;
Thou hast deign'd their load to bear:
Jesus, in thy mercy, hear!

No. 342.—ENDSLEIGH.—8 line 7s & 6s.

1. Jer - u - sa - lem the gol - den, With milk and hon - ey bless'd, Be - neath thy con - tem - pla - tion Sink heart and voice op - press'd.

3. O sweet and bless - ed coun - try, The home of God's e - lect! O sweet and bless - ed coun - try, That ea - ger hearts ex - pect!

2. I know not, O I know not, What so - cial joys are there; What ra - dian - cy of glo - ry, What light be - yond com - pare!

4. Je - sus, in mer - cy bring us To that dear land of rest, Who art, with God the Fa - ther, And Spir - it, ev - er bless'd.

No. 343.—HEATHLANDS.—6 line 7s.

H. Smart. *Eng. Presb. Col.*

God of mer - cy, God of grace, Show the bright - ness of thy face; Shine up on us, Sav - iour, shine.

HEATHLANDS—continued.

Fill thy church with light di - vine; And thy sav - ing health ex - tend, Un - to earth's re - mot - est end.

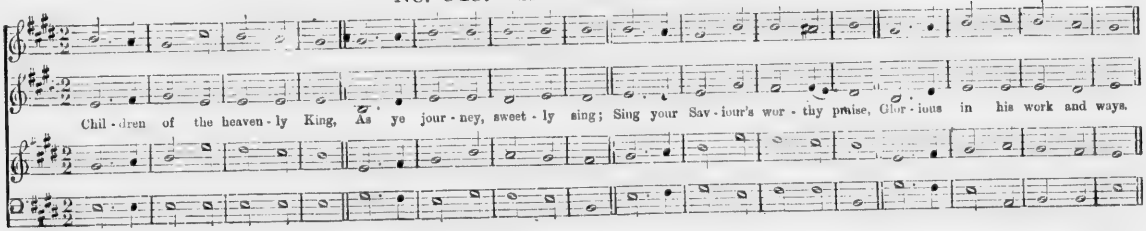
No. 344.—FORMBY.—8 line 7s.

Bound up - on th'ac-curs - ed tree, Faint and bleed - ing, who is he? See his eyes, so pale and dim, Stream - ing blood, and writh - ing limb;

See the flesh with scourg - es torn; See the crown of twist - ed thorn; See the droop - ing death-dew'd brow: Son of man, 'tis thou! 'tis thou!

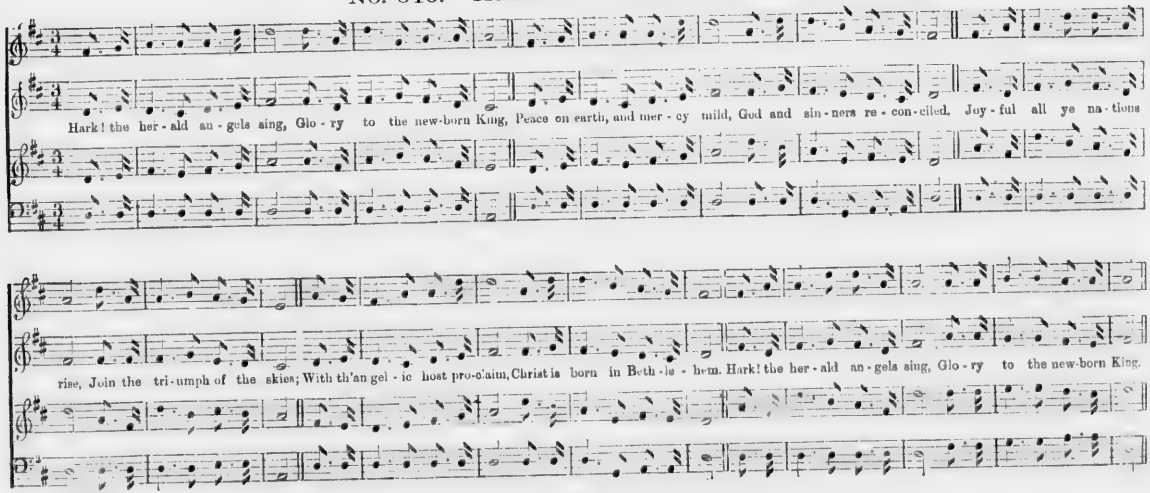
No. 345.—INNOCENTS.—4 line 7s.

Brit. Col.



No. 346.—HERALD ANGELS.—10 line 7s.

LOWELL MASON. *Eng. Presb Col.*, 75.



No. 347.—INTERCESSION.—7,5,7,5,7,5,7,5,8,5.

W. H Calcott. *Eng. Presb. Col.*, 519.

When the wea - ry, seek - ing rest, To thy good-ness flee; When the heav - y la - den cast An their load on thee. When the trou-bled, seek - ing peace, On thy

name shall call; When the sin - ner, seek - ing life, At thy feet r... fall, Hear, then, in love, O Lord, the cry, In heav'n, thy dwell-ing place on high.

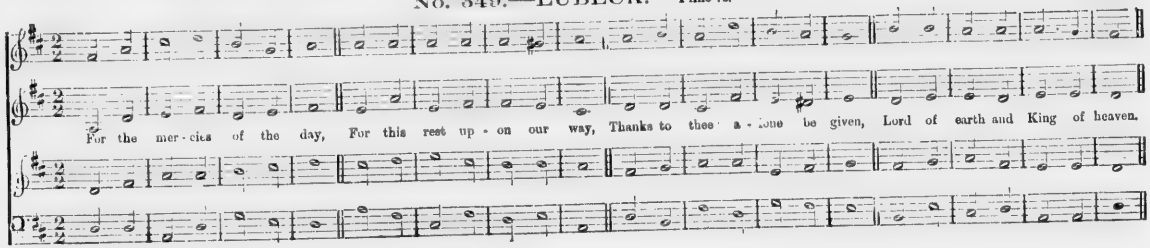
No. 348.—NETTLETON.—8s & 7s.

Eng Presb Col., 349.

Glo rious things of thee are spok en, Zi - on, ci - ty of our God, } On the Rock of A - ges found-ed, What can shake thy sure re pose? With sal - va-tion's walls surrounded, Thou may st smile at all thy foes.
He whose word car. not be brok-en, Form'd thee for his own a - bode }

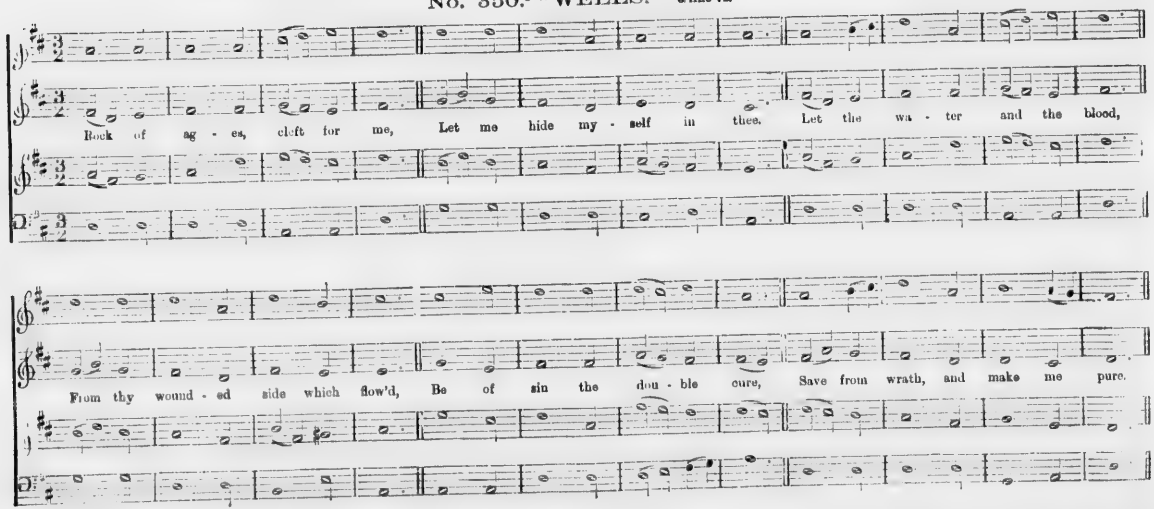
No. 349.—LUBECK.—4 line 7s.

Brist. Col.



No. 350.—WELLS.—6 line 7s.

Brist. Col.



No 351.—WEBER.—4 line 7s.

Brist. Col

Sove-reign rul - er of the skies, Ev - er gra - cious, ev - er wise, All my times are in thy hand; All e - vents at thy com - mand.

No. 352.—SYRIA.—6 line 7s.

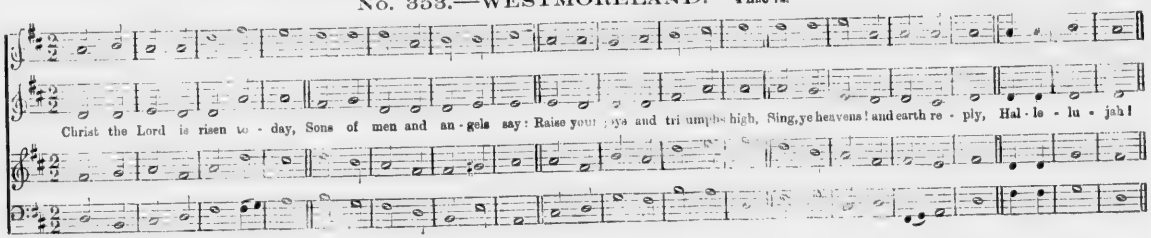
Brist. Col.

Je - sus, lov - er of my soul, Let me to thy bo - som fly; While the near - er wa - ters roll, While the tem - pest still is high,

Hide me, O my Sav - iour, hide, Till the storm of life is past; Safe in - to the ha - ven guide, O re - ceive my soul at last.

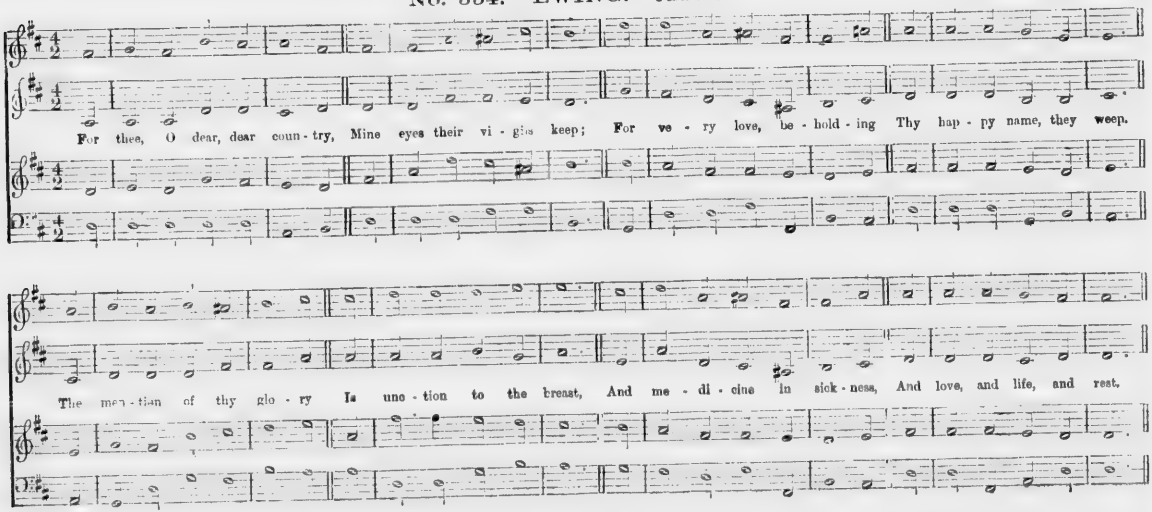
No. 353.—WESTMORELAND.—4 line 7s.

Dr Stegall. *Eng. Presb. Col.*



No. 354.—EWING.—8 line 7s & 6s.

A. Ewing. *Eng. Presb. Col.*



No. 355.—STAFFA.—5,5,8,8,5,5.

Eng. Presb. Col., 377-379.

Sav-iour, from on high, All we want sup-ply, We are weak, our path is drea-ry; Thou hast com-fort for the wea-ry; Send us help, we pray, Lest we go a-stray.

No. 356.—CARMEL.—7,8,7,8.

Eng. Presb. Col., 480.

Je-sus lives! no long-er now Can thy ter-rors, Death, ap-pal us; Je-sus lives! and this we know, Thou, O Grave, canst not en-thral us.

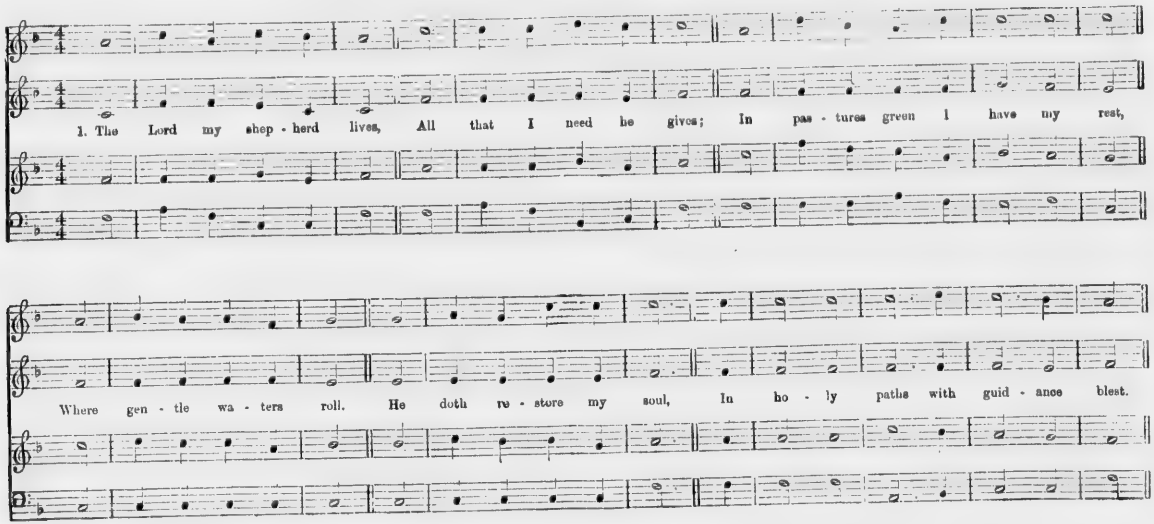
No. 357.—DOANE.—7,7,7,7,7,7.

W. H. Doane. *Eng. Presb. Col.*, 395, 398.

Sin-ners Je-sus will re-ceive, Say this word of grace to all Who the heav-nly path-way leave; All who lin-ger, all who fail—This can bring them back a gain—Christ re-ceiv-eth sin-ful men.

No. 358.—ASCALON.—6,6,8,6,6,8. (Ps. XXIII.) Version by C. R.

Brit. Col.



2 For his name's sake alone
This grace to me is shown.
Yea, though through death's dark vale I go,
No evil will I fear,
For thou, my God, art near;
Thy rod and staff sweet peace bestow.

3 Before the face of those
Who have been still my foes
A table thou for me dost spread.
Thou more than fillest up
With blessings rich my cup;
With oil thou dost anoint my head.

4 For goodness manifold
And mercies still untold
Through all my days shall follow me.
And when those days are past,
Within God's house at last
For ever shall my dwelling be.

No. 359.—LOWRY.—8,7,7,7,6,7,7,7,6. (Ps. CXXX.—version by C. R.)

Rev. R. Lowry.

1. From the depths of an - guish, Un - to thee, O Lord, I cried, Hear my voice when ills be - tide; When I call, be thou my guide;

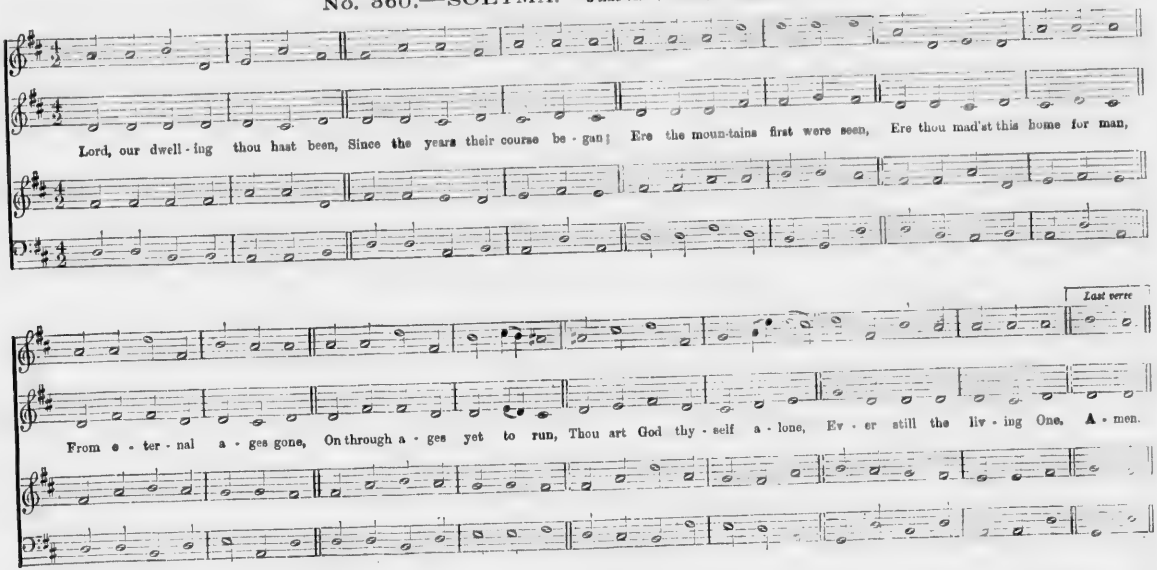
Lord, for thee I lan - guish. If thy jus - tice should de - mand Re - com-pense from sin - ners' hand, Who of all our race could stand, Or e - scape from an - guish?

2 But with thee is mercy—
Sternly thou dost not condemn;
Therefore art thou fear'd by them
Who the tide of evil stem,
Trusting in thy mercy.
For Jehovah I will wait—
True his word, his goodness great;
Pardon, in our low estate,
He in grace will grant us.

3 More than patient watchers,
Through the dark and silent night,
Long for dawn of morning light,
Longs my soul for precious sight
Of the Lord my Saviour.
In Jehovah's plenteous grace
Confidence let Israel place;
Sin and guilt he will efface,
He alone will save us.

No. 360.—SOLYMA.—8 line 7s. (Ps. XC.) Version by C. R.

HAYDN.



2 Life must end at thy command,
Dust to dust, we must decay:
Years untold before thee stand,
Brief, when past, as yesterday;
Brief as watch in lonesome night,
Brief as hours in slumber spent;
Borne, as if by torrents' might,
Men by thee away are sent.

3 As the grass that clothes the fields,
Verdant stands at break of day,
But, when morn to evening yields,
Fallen low, it fades away:
So from thee our troubles flow,
And thine anger us consumes;
Our transgressions thou dost know,
Secret sins thy face illumes.

4 In thy wrath our days are pass'd,
As a tale they speed away;
Threescore years and ten they last,
Or if fourscore years we stay,
Grief and toil such strength attend,
Soon it fails, and man is gone:
Who thy wrath can comprehend?
Measured by thy fear alone.

5 Life's few days so teach to know,
That our hearts may wisdom learn;
Why so long our time of woe?
To thy servants, Lord, return.
With thy mercy fill us soon,
Joyful then in thee we'll live;
Gladness, as our days of gloom,
As our years of trouble, give.

6 Let thy work to us appear,
To our sons thy glory show;
Bring thy wondrous beauty near,
Shed on us its quick'ning glow.
May we fellow-workers be,
Leaning still on strength divine;
Prosper, Lord, our work, and we
Ever own the honour thine.

No. 361.—ST OSWALD'S.—8s & 7s.

Rev. J. B. Dykes. *Brist. Col.*

1. Lord, thy glo - ry fills the heav - en, Earth is with its ful - ness stored; Un - to thee be glo - ry giv - en, Ho - ly, ho - ly, ho - ly, Lord.

2 Heaven is still with glory ringing,
Earth takes up the angels' cry,
Holy, holy, holy, singing,
Lord of hosts, the Lord most high.

3 With his seraph train before him,
With his ransom'd Church below,
Thus conspire we to adore him,
Bid we thus our anthem flow:

4 Lord, thy glory fills the heaven,
Earth is with its fulness stored;
Unto thee be glory given,
Holy, holy, holy, Lord.

5 Thus thy glorious name confessing,
We adopt the angels' cry,
Holy, holy, holy, blessing
Thee, the Lord of hosts most high.

No. 362.—CALEDON.—8s & 7s.

Brist. Col.

1. None but Christ: his mer - it hides me; He was fault - less—I am fair. None but Christ: his wis - dom guides me; He was out-cast—I'm his care.

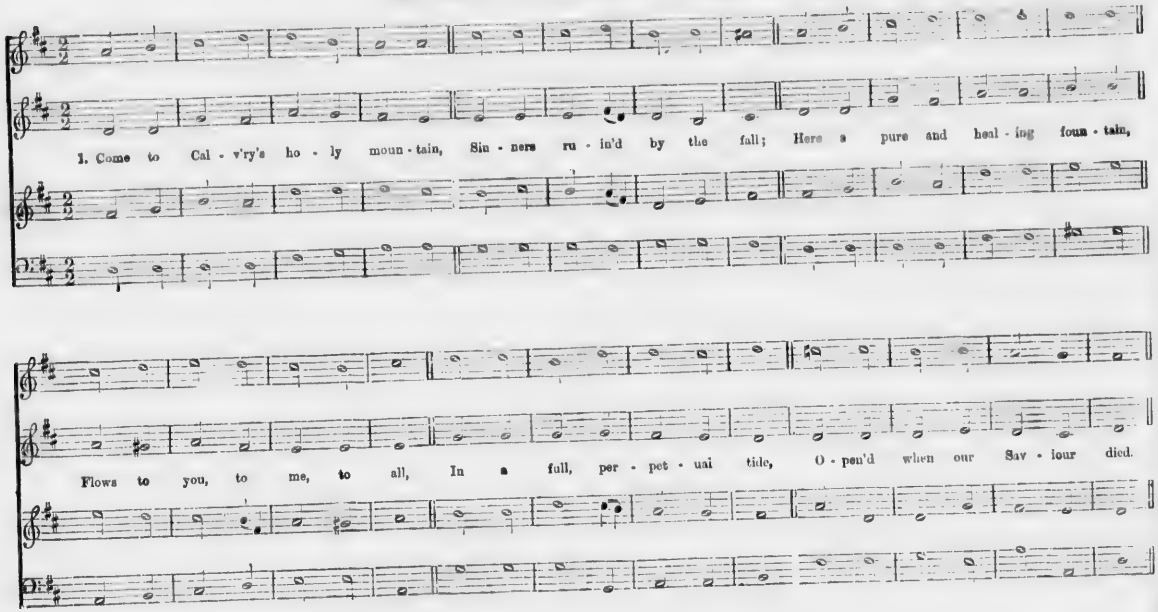
2 None but Christ: his spirit seals me,
Gives me freedom, with control;
None but Christ: his bruising heals me,
And his sorrow soothes my soul.

3 None but Christ: his life sustains me,
Strength and song to me he is;
None but Christ: his love constrains me,
He is mine, and I am his—

4 His while living, his when dying,
His at judgment's solemn tryst;
Even in heaven on him relying,
I will boast of "none but Christ."

No. 363.—INVITATION.—8,7,8,7,7,7.

J. Summers. Meist. Col.


1. Come to Cal - v'ry's ho - ly moun - tain, Sin - ners ru - in'd by the fall; Here a pure and heal - ing foun - tain,
Flows to you, to me, to all, In a full, per - pet - ual tide, O - pen'd when our Sav - iour died.

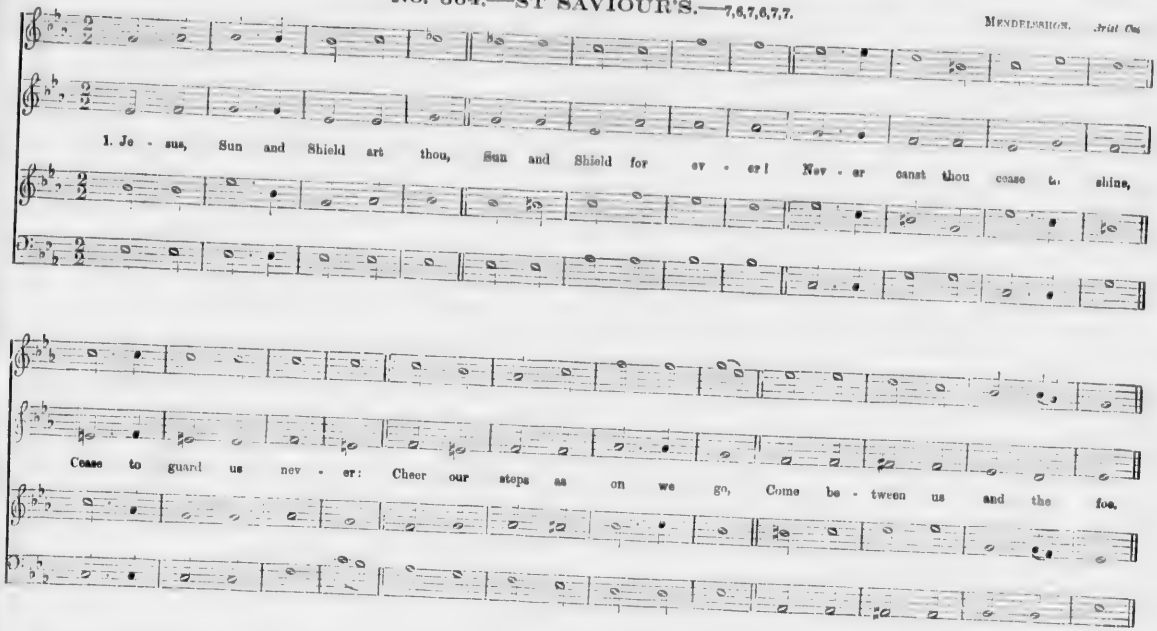
2 Come, in poverty and meanness;
Come, defiled without, within;
From infection and uncleanness,
From the leprosy of sin,
Wash your robes and make them white;
Ye shall walk with God in light.

3 Come in sorrow and contrition,
Wounded, impotent, and blind;
Here the guilty, free remission,
Here the troubled, peace may find.
Health this fountain will restore;
He that drinks shall thirst no more.

4 He that drinks shall live for ever;
'Tis a soul-renewing flood.
God is faithful; God will never
Break his covenant in blood,
Sign'd when our Redeemer died,
Seal'd when he was glorified.

No. 364.—ST SAVIOUR'S.—7,6,7,6,7,7.

MENDELSSHON. Arist. Col.


1. Je - sus, Sun and Shield art thou, Sun and Shield for ev - er! Nev - er canst thou cease to shine,
Cease to guard us nev - er: Cheer our steps as on we go, Come be - tween us and the foe.

2 Jesus, Bread and Wine art thou,
Wine and Bread for ever!
Never canst thou cease to feed,
Or refresh us never:
Feed we still on bread divine,
Drink we still this heavenly wine.

3 Jesus, Love and Life art thou,
Life and Love for ever!
Ne'er to quicken shalt thou cease,
Or to love us never:
All of life and love we need
Is in thee, in thee indeed.

4 Jesus, Peace and Joy art thou,
Joy and Peace for ever!
Joy that fades not, changes not,
Peace that leaves us never:
Joy and peace we have in thee,
Now and through eternity.

5 Jesus, Song and Strength art thou,
Strength and Song for ever!
Strength that never can decay,
Song that ceaseth never:
Still to us this strength and song
Through eternal days prolong.

No. 365.—CLIFTON.—8,8,7,8,8,7.

TROCH. Hymns 279, 280.

By the cross of Je-sus stand-ing, Love our straitened souls expanding, Tastewe nowthe peace and grace. Health from yonder tree is flow-ing, Heavenly light is on it glow-ing, From the blessed suff'-rer's face.

No. 366.—MELTA.—8,8,7,8,8,7.

Hymns 393, 394.

The Lord ascendeth up on high, The Lord hath triumphed glorious-ly. In power and might excell-ing: The grave and hell are captive led; Lo, he returns, our king-ly head. To his e - ter-nal dwell-ing

No. 367.—SUTTON.—8s & 7s.

From the *Sabbath School Music Book*

1. Praise the Lord! ye heavens, a - dore him; Praise him, an - gels, in the height; Sun and moon, re - joice be - fore him; Praise him, all ye stars of light!

No. 368.—BURLINGTON.—6 line 8s.

C. ZEUNER.

Cre - a - tor Spir - it, by whose aid The world's found - a - tions first were laid, Come, vis - it ev - 'ry hum - ble mind;

Come, pour thy joys on all man - kind; From sin and sor - row set us free, And make us tem - ples wor - thy thee.

No. 369.—FORGIVENESS.—6,6,4,6,6,6,4.

Eng. Presbyt., 46 -462.

My faith looks up to thee, Thou Lamb of Cal - va - ry, Sav - iour di - vine! Now hear me while I pray, Take all my guilt a way, O let me from this day, Be whol - ly thine.

No. 370.—CHARLES STREET.—6 line 8s.

SUMMER HILL.

When gath - 'ring clouds a - round I view, And days are dark, and friends are few, On him I lean, who, not in vain,

Ex - pe - rienced ev - 'ry hu - man pain. He knows my wants, al - lays my fears, And counts and tries sums up my tears.

No. 371.—PERCY.—6 line 8s.

J. FOSTER. Brist Col.

Je - sus, thy bound - less love to me No thought can reach, no tongue de - clare; O bend my way - ward heart to thee,

And reign with out a ri - val there. Thee, wh ol - ly thine, a - lone I'd live, My - self to thee en - tire - ly give.

No. 372. EATON.—6 line 8s.

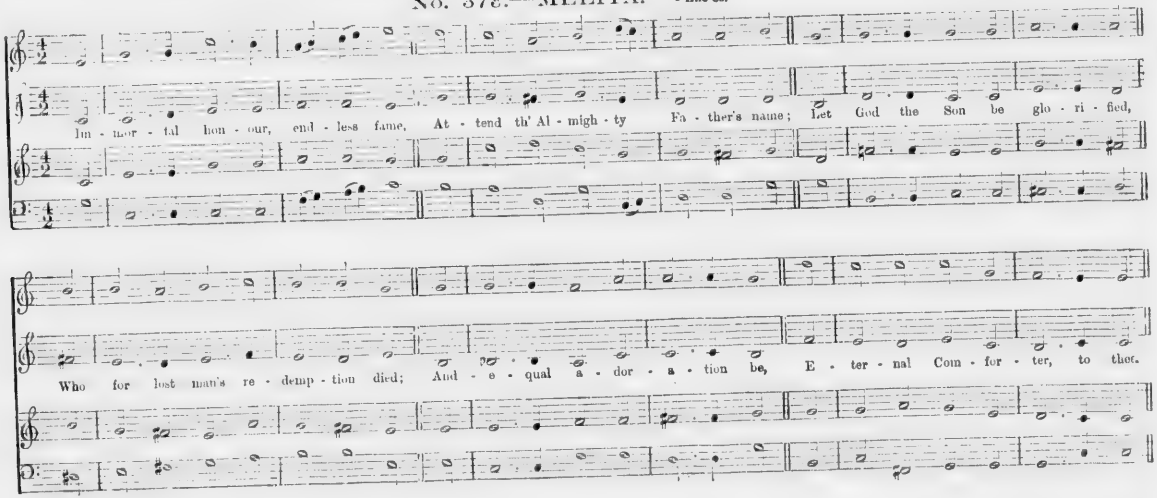
Brist. Col.

Love is sent, for thou hast toil'd, And care is light, for thou hast cared; Ah, nev - er let our works be soil'd

With strife, or by de - ceit en - snared: Through life's long day and death's dark night, O bless - ed Je - sus, be our light.

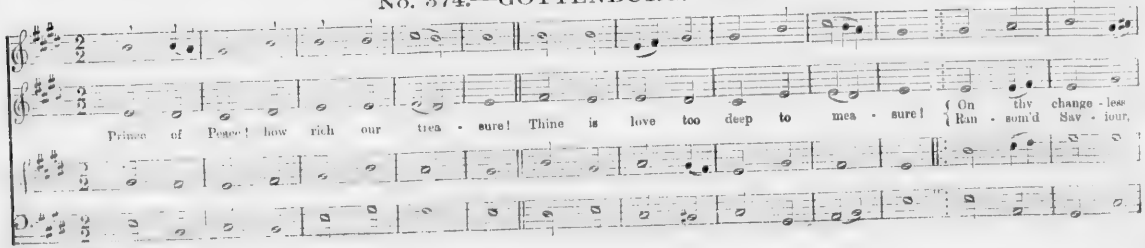
No. 373.—MELITA.—6 line 8s.

Rev. J. B. Dykes. *Eng. Presb. Col.*

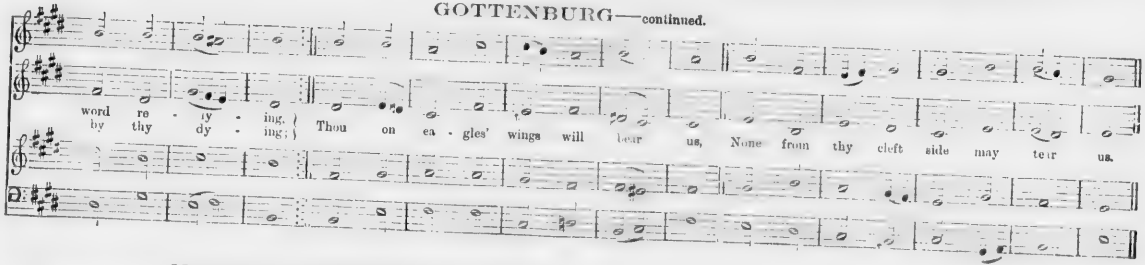


No. 374.—GOTTENBURG.—6 line 8s.

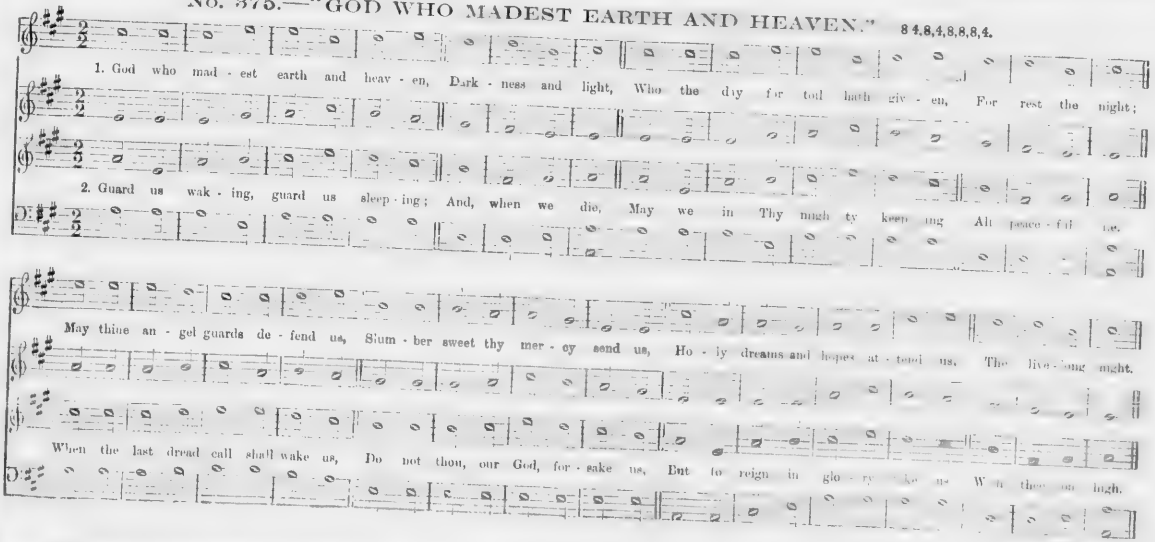
J. Cruger. *Eng. Presb. Col.*

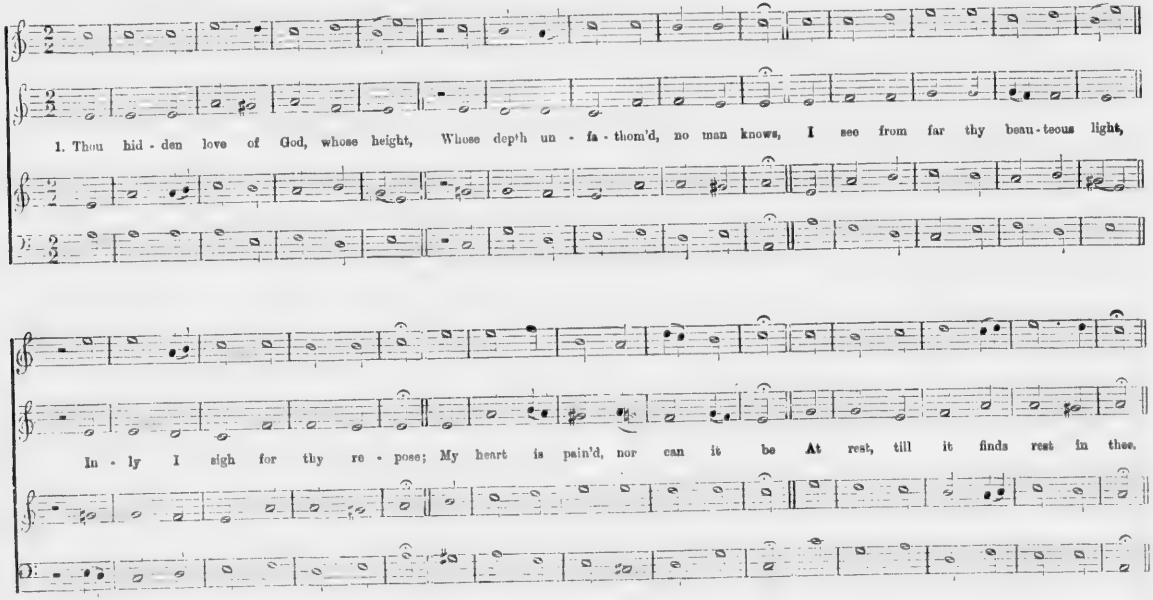


GOTTENBURG—continued.



No. 375.—"GOD WHO MADEST EARTH AND HEAVEN." 8 4.8,4,8,8,8,4.

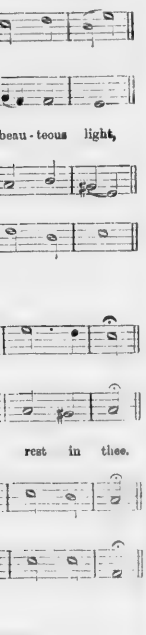




2 Thy secret voice invites me still
The sweetness of thy yoke to prove;
And fain I would; but though my will
Seems fix'd, yet wide my passions rove,
Yet hindrances strew all the way:
I aim at thee, yet from thee stray.

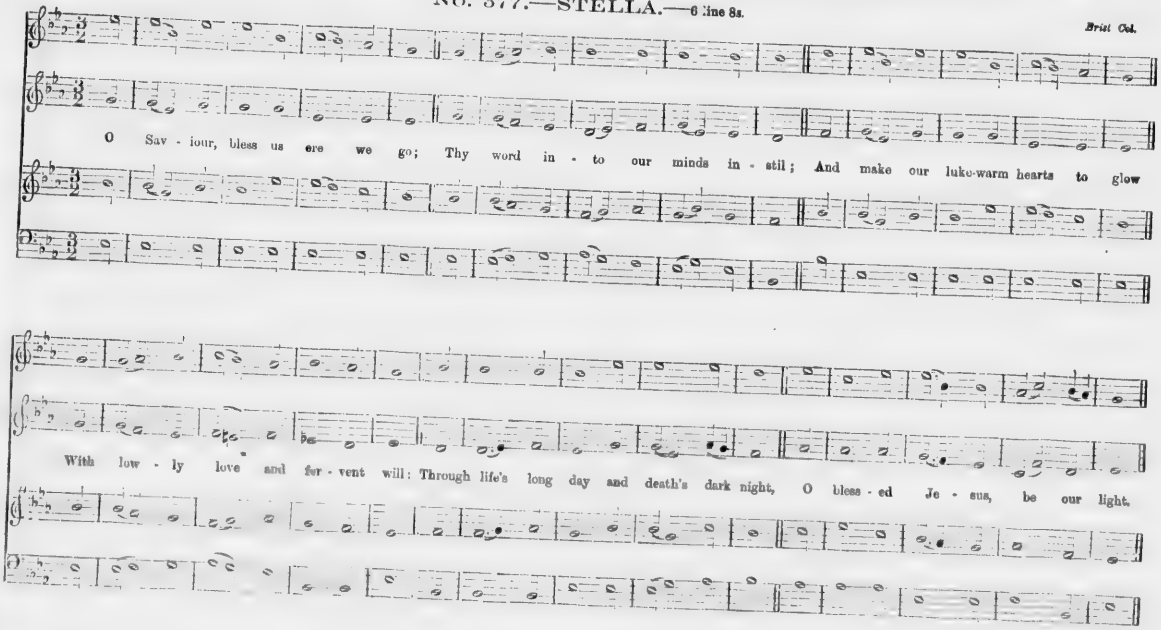
3 'Tis mercy all—that thou hast brought
My mind to seek her peace in thee;
Yet while I seek, but find thee not,
No peace my wand'ring soul shall see.
Oh, when shall all my wand'rings end,
And all my steps to thee-ward tend?

4 O Lord, thy sov'reign aid impart,
To save me from low-thoughted care;
Chase this self-will through all my heart,
Through all its latent mazes there:
Make me thy dutcous child, that I
Ceaseless may "Abba, Father," cry.



No. 377.—STELLA.—6 line 8s.

Brist Col.



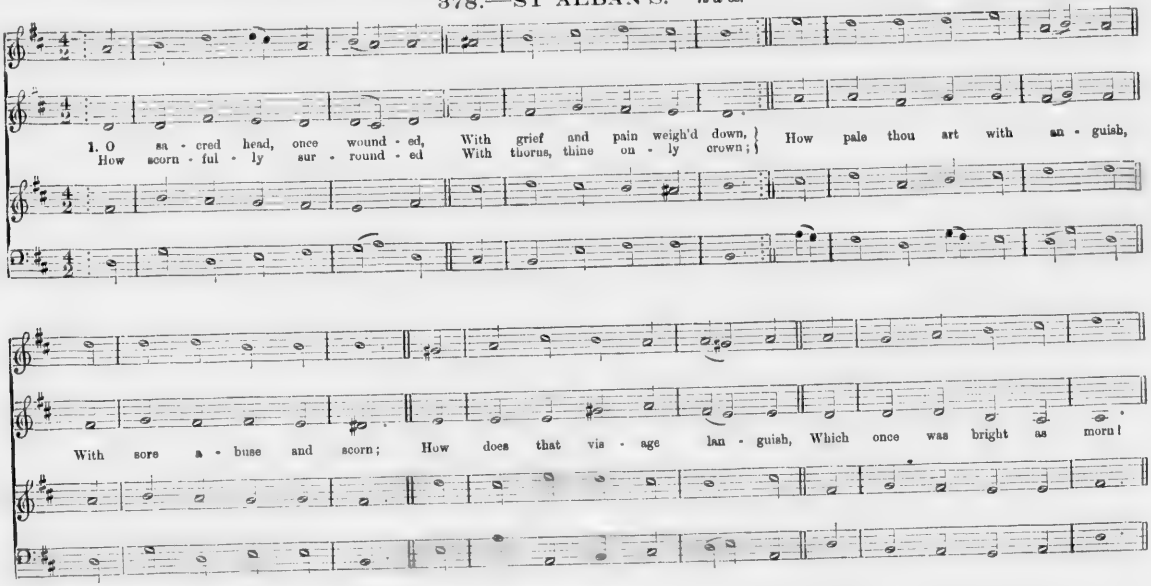
2 Grant us, O Lord, from evil ways,
True absolution and release;
And bless us, more than in past days,
With purity and inward peace:
Through life's long day and death's dark night,
O blessed Jesus, be our light.

3 Labour is sweet, for thou hast toil'd:
And care is light, for thou hast cared:
Ah! never let our works be soil'd
With strife, or by deceit ensnared:
Through life's long day and death's dark night,
O blessed Jesus, be our light.

4 For all we love, the poor, the sad,
The sinful, unto thee we call;
O let thy mercy make us glad;
Thou art our Saviour and our all:
Through life's long day and death's dark night,
O blessed Jesus, be our light.

378.—ST ALBAN'S.—7s & 6s.

GRAUN. *Brist. Col.*



2 O Lord of life and glory,
What bliss till now was thine!
I read the wondrous story,
I joy in all thine name.
Thy grace and thy compassion
Were all for sinners' gain;
Mine, mine was the transgression,
But thine the deadly pain.

3 What language shall I borrow
To praise thee, heavenly friend,
For this thy dying sorrow,
Thy pity without end?
Lord, make me thine for ever,
Nor let me faithless prove;
Oh let me never, never
Abuse such dying love.

4 Be near me, Lord, when dying,
Oh show thy cross to me;
And for my succour flying
Come, Lord, to set me free.
These eyes, new faith receiving,
From Jesus shall not move:
For he who dies believing
Dies safely through thy love.

No. 370.—FATHERLAND.—P.M.

MENDELSSHON. *Eng. Presb. Col.*

1. Wake, a - wake, for night is fly - ing, The watch-men on the heights are cry - ing: A - wake, Jer - u - sa - lem, at last! } The Bride-groom
Mid - night hears the wel - come voices, And at the thrill-ing cry re - joi - ces; Forth, vir - gins, haste, ere night be past. }

comes, a - wake, Your lamps with glad - ness take, Hal - le - lu - iah. And for his mar - riage feast pre - pare, For ye must go to meet him there.

2 Zion hears the watchmen singing,
And all her heart with joy is springing;
She wakes, she rises from her gloom,
For her Lord comes down all-glorious
The strong in grace, in truth victorious,
Her star is risen, her light is come.
Ah! come, thou blessed Lord,
O Jesus, Son of God,
Hallelujah!
We follow till the halls we see,
Where thou hast bid us sup with thee.

3 Now let all the heavens adore thee,
And men and angels sing before thee
With harp and cymbal's clearest tone:
Of one pearl each shining portal,
Where we are with the choir immortal,
Of angels round thy dazzling throne;
Nor eye hath seen, nor ear
Hath yet attain'd to hear
What there is ours.
But we rejoice, and sing to thee
Our hymn of joy eternally.

No. 380.—SPOHR.—6s & 6s, OR C.M.

Brist. Col.

For ev - er will I bless the Lord, Nor cease his praise to speak; My song his good - ness will re - cord,

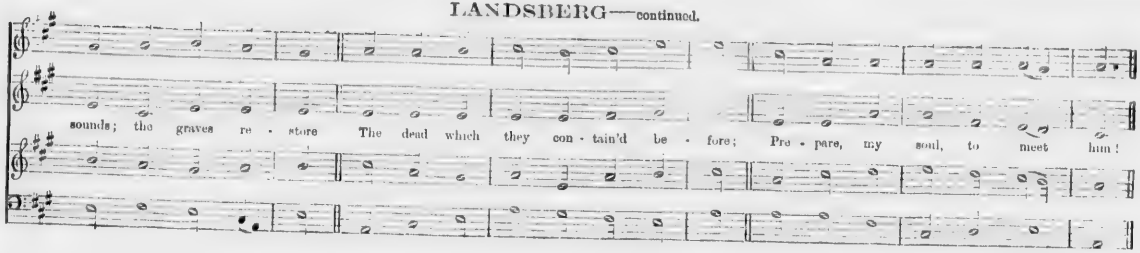
That the op - press'd and weak May trust in him who will re - The hum - ble and the meek.

No. 381.—LANDSBERG (LUTHER'S HYMN).—8,7 8,7,8,8,7.

Eng. Presb. Col.

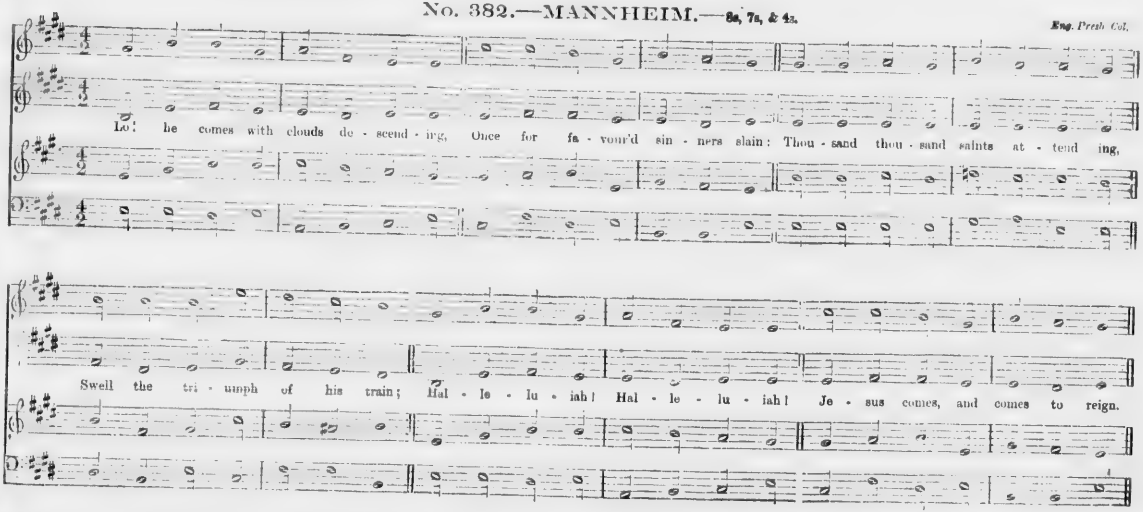
Great God, what do I see and hear! The end of things cre - a - ted! The trum - pet
The Judge of man - kind deth ap - pear, On clouds of glo - ry seat - ed!

LANDSBERG—continued.



No. 382.—MANNHEIM.—8s, 7s, & 4s.

Eng. Presb. Col.



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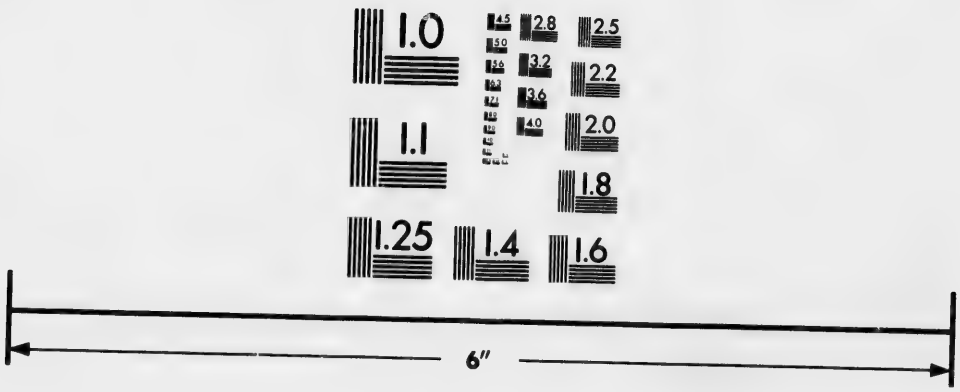

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No. 383.—SERAPHIM.—P.M.

H. SMART. *Eng Psalm Col.*

An-gels ho - ly, high and low - ly, Sing the prais - es of the Lord! Earth and sky, all liv - ing na - ture, Man, the stamp of thy Cre - a - tor, Praise ye, praise ye God the Lord!

No. 384.—DOXOLOGY.

Handel and Haydn Soc. Col.

Praise God from whom all bless - ings flow, Praise him, all crea - tures here be - low— Praise him a - bove,

Praise God from whom all blessings flow, Praise him, all creatures here be - low—Praise him, all crea - tures here be - low; Praise him a-

Praise God from whom all bless - ings flow, Praise him, all crea - tures here be - low— Praise him a - bove,

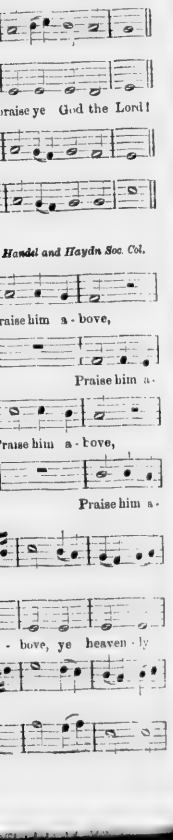
Praise God from whom all blessings flow, Praise him a-

Praise him a - bove, Praise him a - bove, ye heaven - ly host;

bove, Praise him a - bove, Praise him a - bove, ye heaven-ly host; Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heaven - ly

Praise him a - bove, Praise him a - bove, ye heaven - ly host;

- bove, Praise him a - bove, Praise him a - bove, ye heaven-ly host;



DOXOLOGY—continued.

Praise Fa - ther, Son and Ho - ly Ghost,

host, Praise Fa-ther, Son, and Ho-ly Ghost, Praise Fa-ther, Son, and Ho-ly Ghost, Praise Fa-ther, Son, and Ho-ly Ghost.

Praise Fa - ther, Son, and Ho - ly Ghost.

Praise Fa-ther, Son, and Ho-ly Ghost,

Bell.

Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, A-men, A-men, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-

Tutti.

lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, A-men, A-men, Hal-le-lu-iah, A-men, Hal-le-lu-iah, A-men.

No. 385.—DISMISSION HYMN.—P.M.

Lord, dis - miss us with thy bless - ing, Bid us all de - part in peace; Still on gos - pel man - na feed - ing, Pure ser - a - phic love in - crease. Fill each breast with con - sol - a - tion, Up to thee our voi - ces raise; When we reach that bliss ful sta - tion, then we'll give thee no - bler praise, then we'll give thee no - bler praise. And sing hal - le - lu - iahs to thee, our great King, for ev - er, and ev - er, for ev - er, and ev - er, Hal - le - lu - iah, hal - le - lu - iah, hal - - - le - lu - iah, A - men, men.

No. 386.—FUNERAL ANTHEM.

KIMBALL.

I heard a great voice from heaven, I heard a great voice from heaven, Say-ing un-to me, say-ing un-to me, Write, from henceforth, write, from

hence-forth, write, Bless-ed are the dead, Bless-ed are the dead who die in the Lord, Ev-en so, ev-en so, saith the spir-it, For they

rest from their la-bours, they rest from their la-bours, they rest from their la-bours, And their works do fol-low them, their works do fol-low them, their works do fol-low them.

No. 387.—ALBERT.—8,7,8,7,8,8,7.

KUGELMANN. *Eng. Presb. Col.*

When my ap - point - ed hour is come, To pass from earth for ev - er, Lord Je - sus, guide me to my home A - cross death's gloom - y riv - er; My soul I yield in - to thy hand, As on life's mar - gin lone I stand, Thou wilt from harm de - fend her.

No. 388.—EVENTIDE.—4 line. 10s.

W. H. MONK. *Eng. Presb. Col.*

A - bide with me; fast falls the ev - en - tide; The dark-ness deep-ens; Lord, with me a - bide; When o - ther help-ers fail, and com-forts flee, Help of the help-less, oh, a - bide with me.

KUGELMANN. *Eng. Presb. Col.*

A - cross death's gloom - y

arm de - fend her.

W. H. MONK. *Eng. Presb. Col.*

help-less, oh, a - bide with me.

No. 389.—"GOD IS NEAR THEE."—10s.

L. MASON.

God is near thee, there-fore cheer thee, sad soul; He'll de - fend thee when a - round thee bil - lows roll, When a - round thee bil - lows roll.

No. 390.—ALETTA.—7,7,7,7,7,7.

Hymns 223, 224.

When this pass - ing world is done, When has sunk yon glar - ing sun,
When we stand with Christ in glory, Look-ing o'er life's fin - ished story; } Then, Lord, shall I ful - ly know-- Not till then—how much I owe.

No. 391.—DISMISSION HYMN.—8s, 7s.

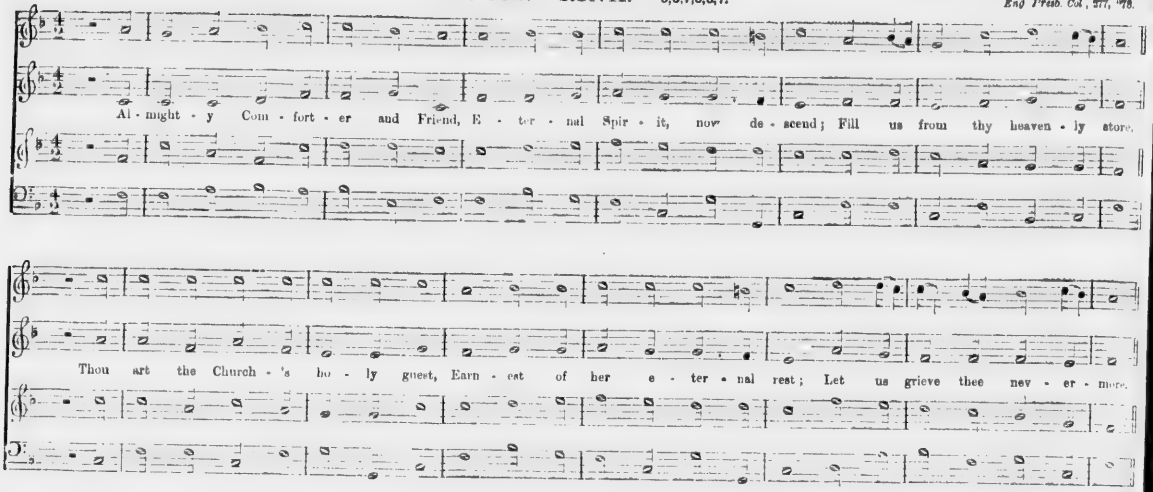
Arranged for this work.

Fine. *D.C.*

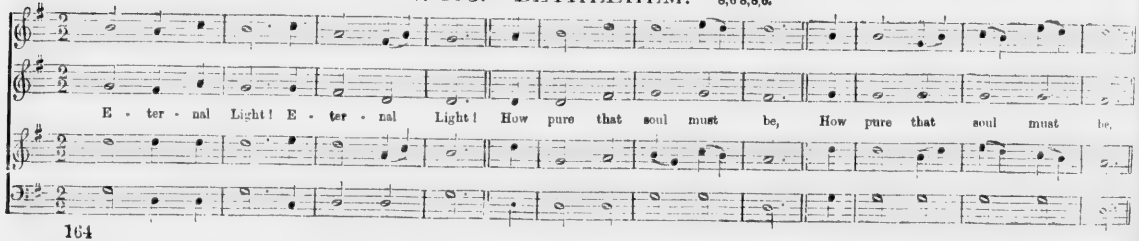
Now dis - miss us, with thy bless - ing, Fill our hearts with joy and peace;
O re - fresh us, O re - fresh us, Trav-'lling through this wil - der - ness. } Let us each thy love pos - sess - ing, Tri - umph in re - deem-ing grace.

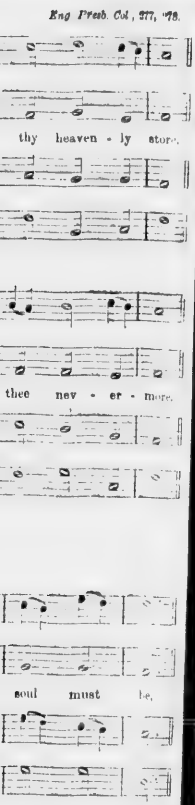
No. 392.—RINK.—8,8,7,8,8,7.

Eng Presb. Col., 277, '78.

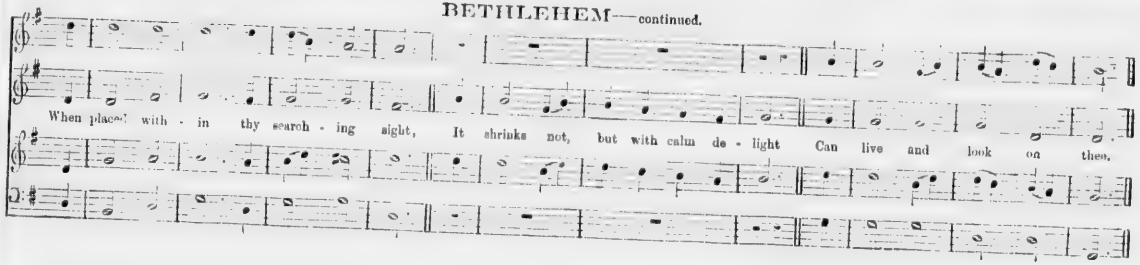


No. 393.—BETHLEHEM.—8,6,8,6.



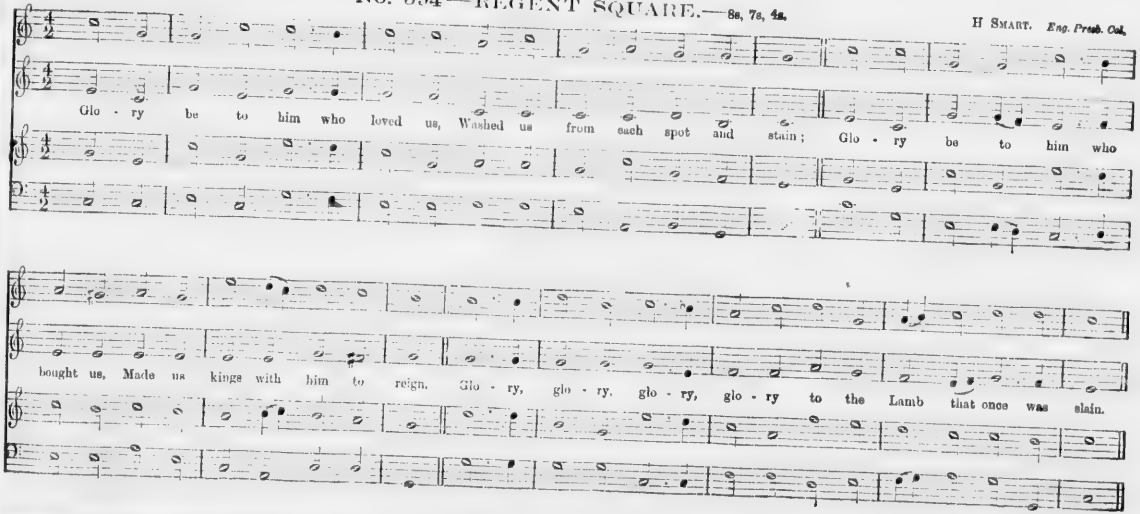


BETHLEHEM—continued.



No. 394—REGENT SQUARE.—8s, 7s, 4s.

H SMART. *Eng. Presb. Col.*



No. 395.—"GLORY TO GOD IN THE HIGHEST."

LUDWIG HEILWIG.

cres. *ff* *p* *f*

Glo - ry, Glo - ry to God, Glo - ry to God in the high - est, And peace on earth, peace on earth, Good will, good will.

cres. *ff* *p* *f*

And peace on earth, peace, peace on earth, peace on earth, Good will.

f *cres.*

... to men, Good will, Good will to men, Good will to men, Good will to men. Glo - ry, Glo - ry to God, Glo - ry to God in the

f *cres.*

Good will to men,

f

ff *p* *f* Good will to men, Good will to men, Good will, Good will to

high - est, *p* And peace on earth, peace on earth, Good will, Good will, Good will, Good will, Good will to

ff And peace on earth, *p* *f* Good will to men, Good will to men,

Good will to men, Good will, Good will to men,

"GLORY TO GOD IN THE HIGHEST"—continued.

mf *cres.* *ff* *p* *pp slow.*

men, Glo - ry to God, Glo - ry to God in the high - est, in the high - est,

men, *mf* Glo - ry, *mf* Glo - ry to God, Glo - ry to God in the high - est, And peace on earth, peace on earth.

mf Glo - ry to God, Glo - ry

ff *p* *pp slow.*

Glo - ry, Glo - ry to God, Glo - ry to God in the high - est, in the high - est,

No. 396.—HARMONY.—P. M.

A. Ellis.

Wake, all ye soar-ing throng, and sing; Ye cheer-ful warb - - - lers of the spring, Har-mon-ious an-thems raise To

To him who shaped your

To him whoshaped your fin - er mould, Who

him who shaped your fin - er mould, Who tipt your glitt' ring wings with gold

fin - er mould, Who tipt your glitt'-ring wings with gold, To him who shaped your fin - er mould, Who tipt your glitt' - ring wings with gold, And tuned your voice to praise. | praise.

tipt your glitt' - ring wings with gold, ...

No. 397.—ADORATION.—8s & 7s.

Eng. Presb. Col., 275, 276.

Praise the Lord, ye heav'ns, a-dore him, Praise him an-gels, in the height. Sun and moon, re-joice be-fore him Praise him all ye stars of light. } Praise the Lord, for he hath spok-en, Worlds his migh-ty voice o - bey'd: Laws that nev-er shall be brok-en, For their guid-ance he hath made.

No. 398.—"FROM THE RISING OF THE SUN."

1st time Bass and Tenor.

From the ris-ing of the sun, to the go-ing down of the same, My name shall be great a-mong the Gen-tiles, And in ev-'ry place in-cense shall be of fer'd un-

Unison.

2d time Alto and Soprano

-to my name. In-cense, in-cense and a pure of-f'ring, For my name shall be great a-mong the hea-then, Saith the Lord, the Lord of hosts.

No. 399.—EDEN.—8,6,8,8,6.

Sav-iour, where shall guilt-y man Find rest ex - cept in thee? Thine was the war - fare with his foe, The cross of pain, the cup of woe, And thine the vic - tor -

No. 400.—OLIPHANT.—8s, 7s, & 4s.

1. Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land: I am weak, but thou art might - y; Hold me with thy power - ful hand; Bread of heav - en, Bread of heav - en, Feed me till I want no more, Feed me till I want no more.

2 Open now the crystal fountain,
Where the healing streams do flow;
Let the fiery, cloudy pillar
Lead me all my journey through:
Strong Deliverer,
Be thou still my strength and shield.

3 When I tread the verge of Jordan,
Bid my anxious fears subside;
Bear me through the swelling current,
Land me safe on Canaan's side;
Songs of praises,
I will ever give to thee.

No. 401.—ANTHEM FOR DEDICATION, OPENING SERVICE, &c.

DUET—Soprano and Alto.

I was glad, I was glad, I was glad, I was glad, I was glad, I was glad, I wa glad when they said un - to me.

ACCOM. SYM.

DUET—Bass and Tenor.

We will go, We will go, We will go in - to the house of the Lord, in - to the house - - - of the Lord.

SYM. SYM.

Peace be with - in thy walls, Peace be with-in thy walls, with - in thy pal - a - ces, - - - - - -

Peace be with-in thy walls, and pros-per - i - ty, pros-per - i - ty with - in thy pal - a - ces; Peace be with-in thy

Peace be with-in thy walls. with - in thy pal - a - ces, - - -

Peace be with - in thy walls, Peace be with-in thy walls, Peace be with-in thy

walls, and pros - per - i - ty with - in thy pal - a - ces; Peace be with - in thy walls, Peace be with - in thy walls, thy walls, Peace be with - in thy walls, Peace be with - in thy walls, thy walls, pros-

walls, and pros - per - i - ty

- per - i - ty, pros-per - i - ty with - in thy pal - a - ces, with - in thy pal - a - ces, Pros-per - i - ty, pros-per - i - ty with - in thy pal - - - - - a - ces.

No. 402.—PSALM III.—("Come, ye Disconsolate.")

S. Webbe.

How are my troub - lers mul - ti - plied, O Lord! Ma - ny there be a - gainst me that a - rise,

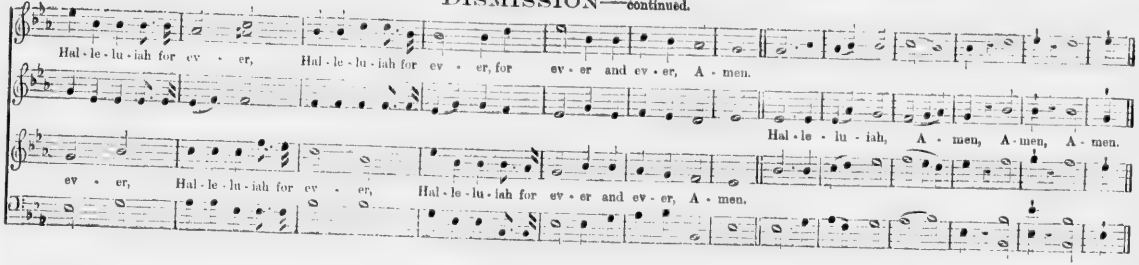
Ma - ny there be that to my soul do say— For him in God no help, nor suc - cour lies.

Lord, dis - miss us with thy bless - ing, Bid us all de - part in peace, Still on gos - pel man - na feed - ing, Pure ser - a - phic love in crease,

Fill each breast with con - sol - a - tion, Up to thee our vol - ces raise; When we reach that bliss - ful sta - tion, Then we'll give thee no - bler praise, Then we'll give thee no - bler praise.

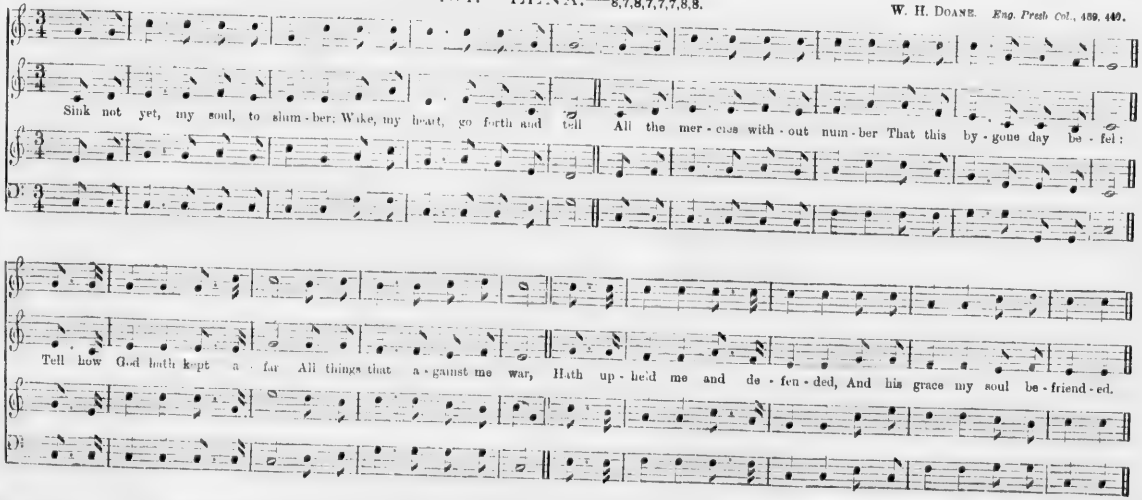
And we'll sing Hal - le - lu - iah, A - men, Hal - le - lu - iah, And we'll sing Hal - le - lu - iah, A - men, Hal - le - lu - iah, to God and the Lamb.

Hal - le - lu - iah for



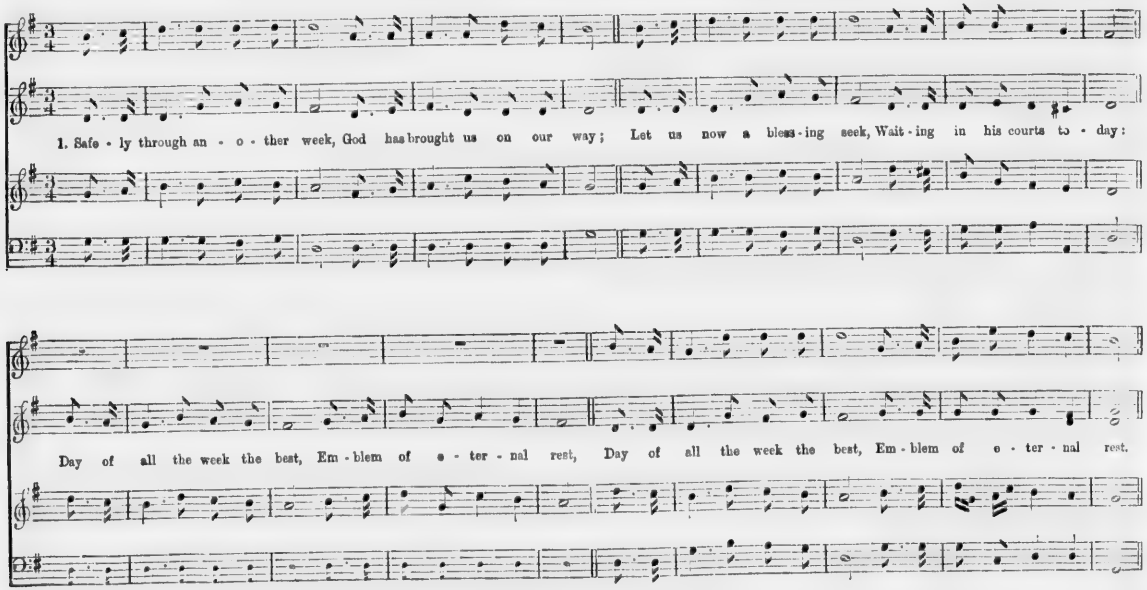
404.—LENA.—8,7,8,7,7,7,8,8.

W. H. Doane. *Eng. Presb Col.*, 489, 440.



No. 405.—"SAFELY THROUGH ANOTHER WEEK."

L. Mason.



2 While we seek supplies of grace,
Through the dear Redeemer's name;
Show thy reconciling face—
Take away our sin and shame;
From our worldly cares set free,
May we rest this day in thee.

3 Here we come thy name to praise;
Let us feel thy presence near:
May thy glory meet our eyes,
While we in thy house appear:
Here afford us, Lord, a taste
Of our everlasting feast.

4 May the gospel's joyful sound
Conquer sinners—comfort saints;
Make the fruits of grace abound,
Bring relief from all complaints.
Thus let all our Sabbaths prove,
Till we join the church above.

yful sound
—comfort saints;
grace abound,
all complaints.
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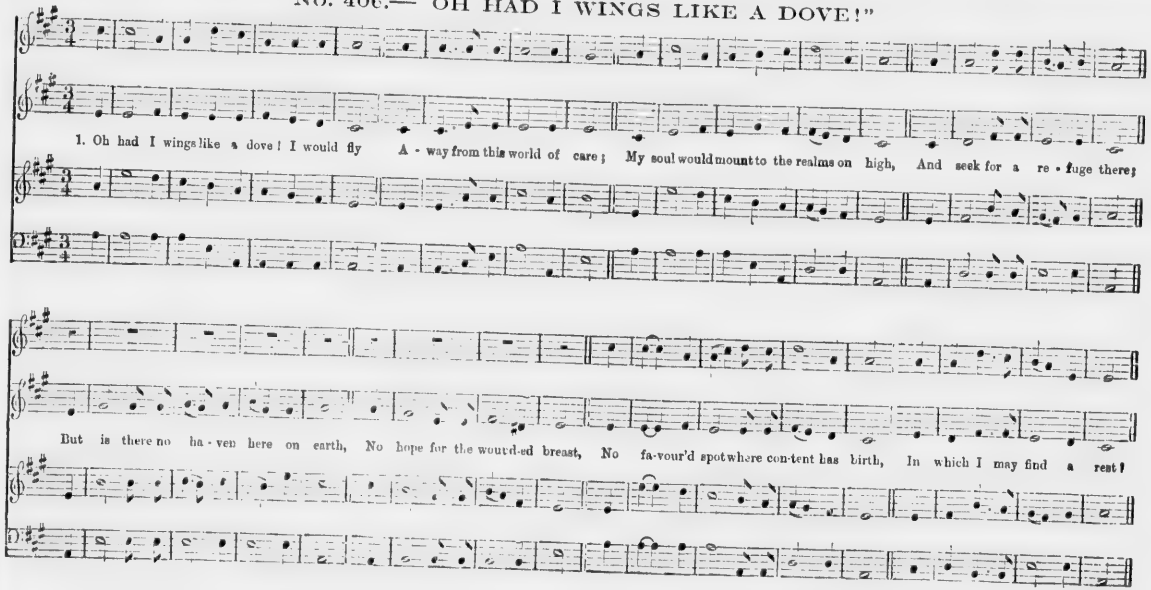
No. 406.—"OH HAD I WINGS LIKE A DOVE!"

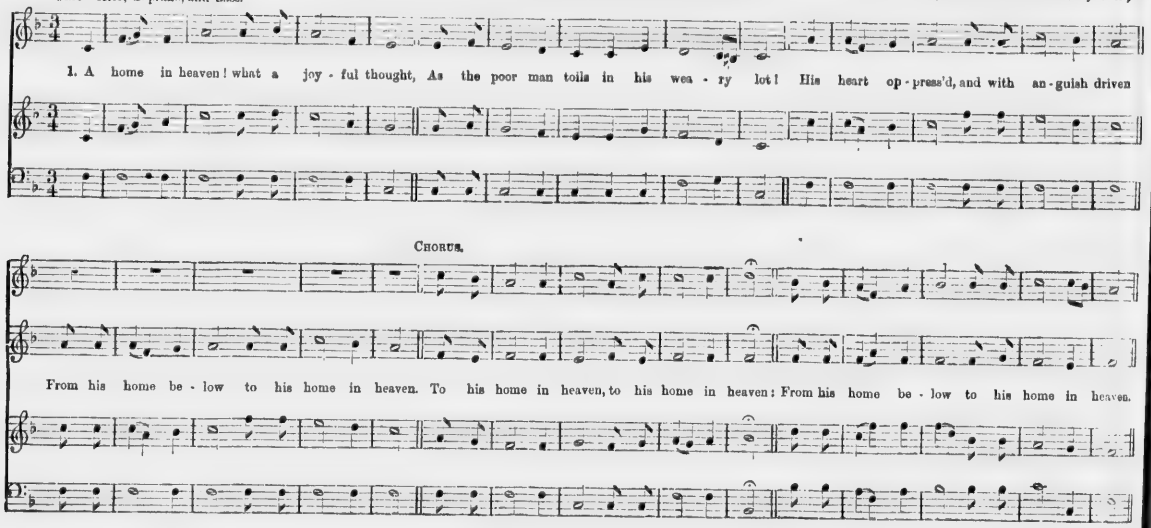


2 Oh! is it not written, "Believe, and live!"
The heart by bright hope allured,
Shall find the comfort these words can give,
And be by its faith assured;
Then why should we fear the cold world's frown,
When truth to the heart has given
The light of religion to guide us on
In joy to the paths of heaven?

3 There is, there is, in thy holy Word—
Thy Word which can ne'er depart—
There is a promise of mercy stored
For the lowly and meek of heart:
"My yoke is easy, my burden light,
Then come unto me for rest;"
These, these are the words of promise stored
For the wounded and wearied breast.

No. 407.—"A HOME IN HEAVEN."

TRIO—Alto, Soprano, and Bass. I. B. W. (Words from Select Melodies by W. H.)



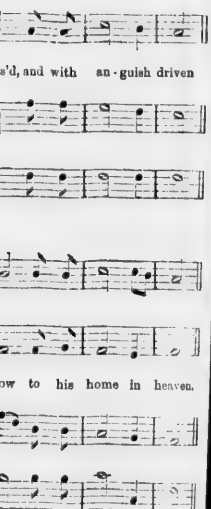
2 A home in heaven! as the sufferer lies
On his bed of pain, and uplifts his eyes
To that bright home, what a joy is given,
With the blessed thought of his home in heaven!

3 A home in heaven! when our pleasures fade,
And our wealth and fame in the dust are laid;
And strength decays, and our health is riven,
We are happy still with our home in heaven.

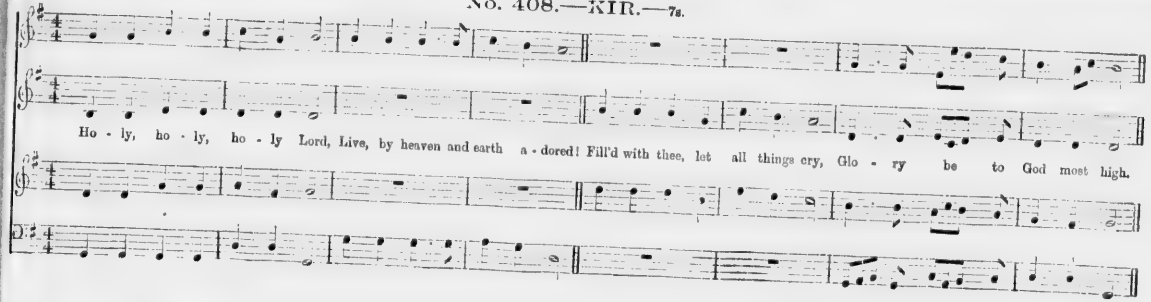
4 A home in heaven! when the faint heart bleeds
By the Spirit's stroke for its evil deeds;
Oh! then what bliss in that heart forgiven,
Does the hope inspire of a home in heaven!

5 A home in heaven! when our friends are fled
To the cheerless gloom of the mouldering dead,
We wait in hope on the promise given—
We will meet up there in our home in heaven.

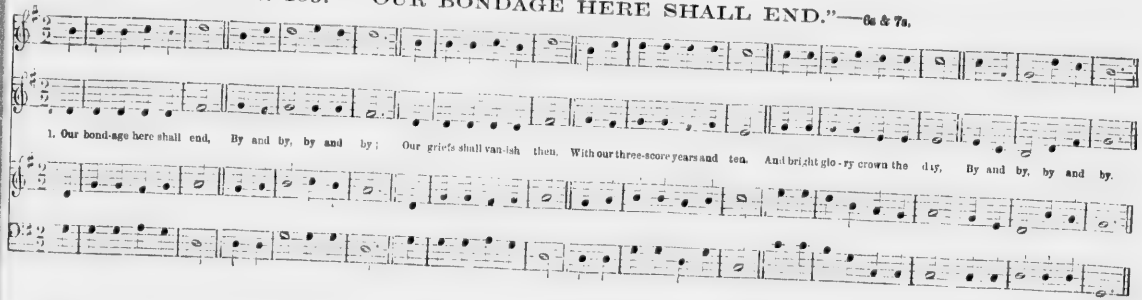
6 Our home in heaven! oh, the glorious home,
And the Spirit join'd with the bride say, "Come!"
Come seek his face, and your sins forgiven,
And rejoice in hope of your home in heaven.



No. 408.—KIR.—7s.



No. 409.—"OUR BONDAGE HERE SHALL END."—6s & 7s.



2 When our Deliv'rer comes,
By and by, by and by;
From Egypt's yoke set free,
We will hail the jubilee,
And to Canaan all return
By and by, by and by.

3 And when to Jordan's flood
We are come, we are come;
Jehovah rules the tide,
And the waters will divide,
While the ransom'd host shall shout,
"We are come, we are come."

4 There friends shall meet again,
Who have loved, who have loved;
Our embraces shall be sweet,
When we each other greet
At our great Redeemer's feet,
Who have loved, who have loved.

5 There with the happy throng,
We'll rejoice, we'll rejoice;
Shouting "Glory to our King,"
Till the dome of heaven shall ring,
And through all eternity
We'll rejoice, we'll rejoice.

No. 410.—HENDON.—7s.

Dr Malaw.

1. To thy pas - tures fair and large, Heavenly Shepherd, lead thy charge; And my couch with tend'rest care, 'Midst the spring-ing grass pre - pare, 'Midst the spring ing grass pre - pare

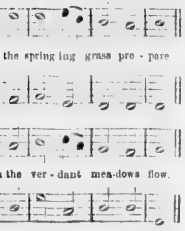
2. When I faint with sum-mer's heat, Thou shalt guide my wea - ry feet To the streams that, still and slow, Through the ver-dant mea-dows flow, Through the ver - dant mea-dows flow.

No. 411.—VESPER.—8s & 7s.

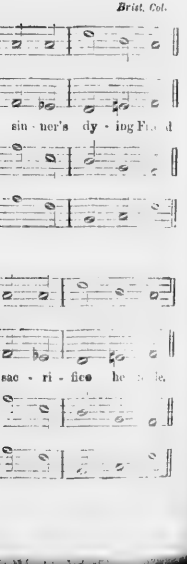
Brist. Col.

Sweet the mo - ments, rich in bless - ing, Which be - fore the cross we spend; Life and health and peace pos - sess - ing, From the sin - ner's dy - ing Friend

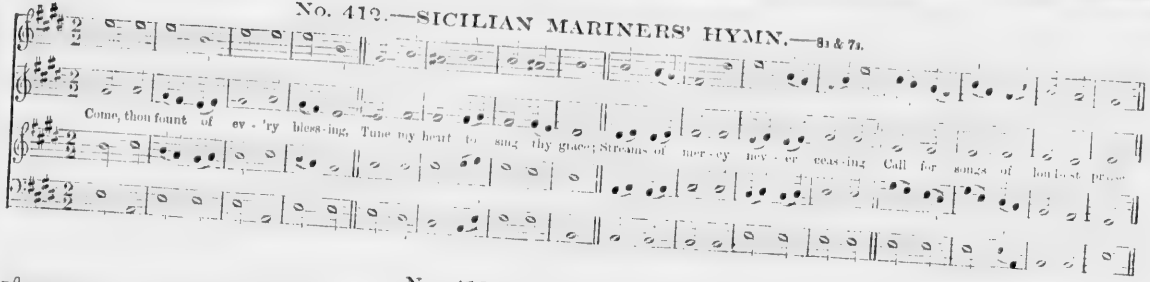
Here we rest, in won - der view - ing All our sins on Je - sus laid; Here we see re - demp - tion flow - ing From the sac - ri - fice he made.



Brist. Col.

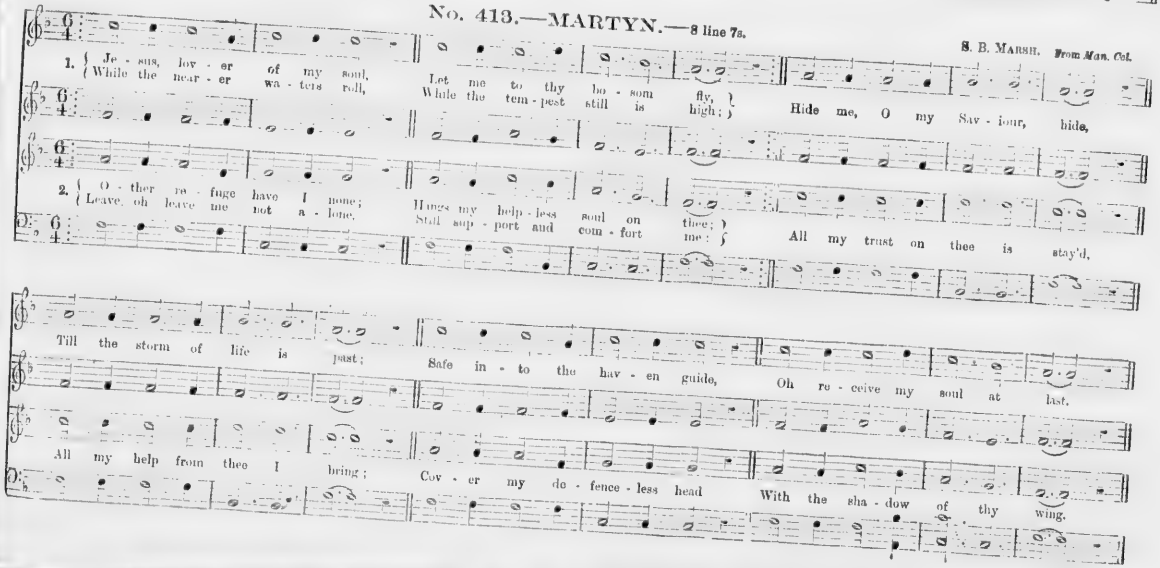


No. 412.—SICILIAN MARINERS' HYMN.—8l & 7s.



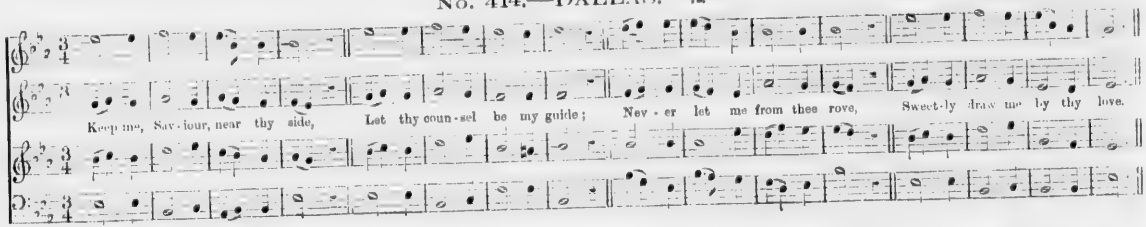
No. 413.—MARTYN.—8 line 7s.

S. B. Marsh. From Man. Col.



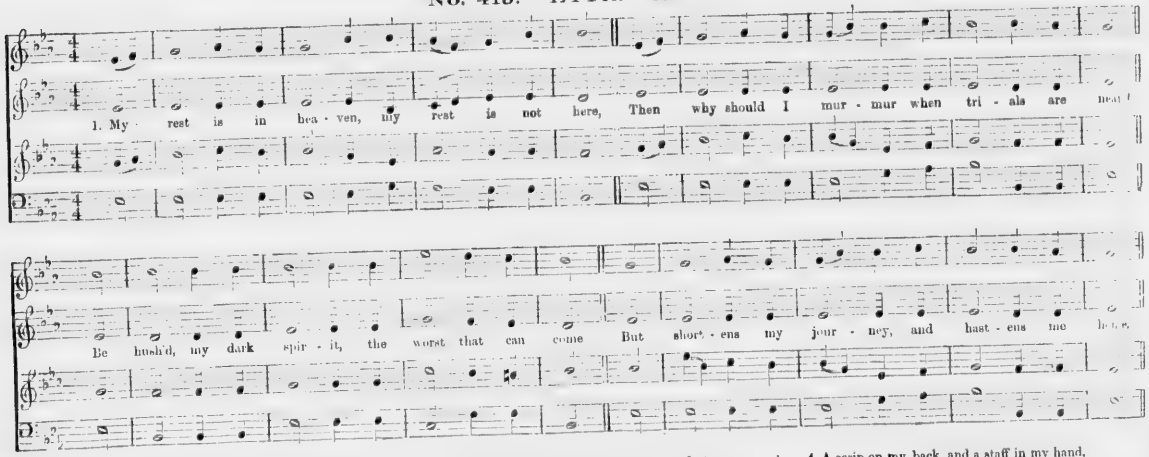
No. 414.—DALLAS.—7s.

Subject from CHERUBINI.



No. 415.—LYTE.—4 line 11s.

From the *Hallelujah*, by DR MASON.



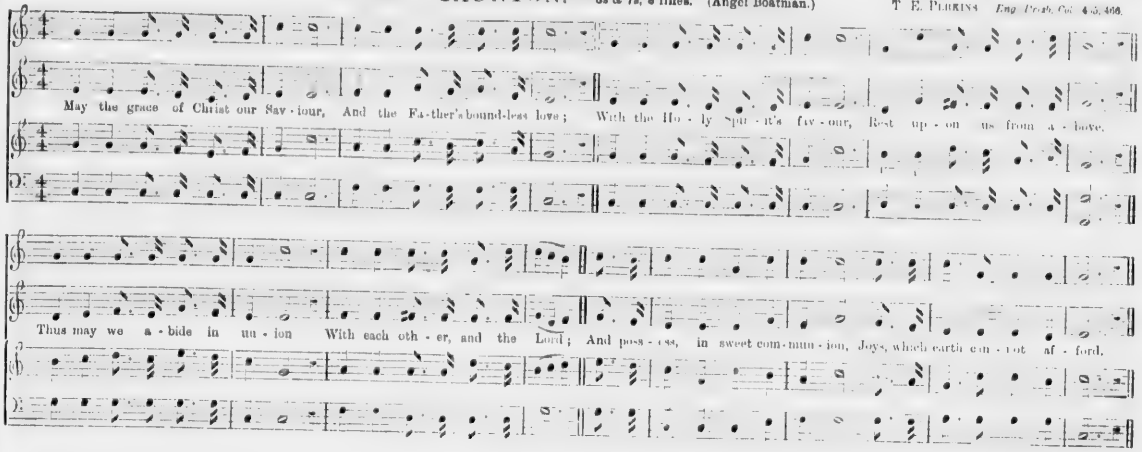
2 The thorn and the thistle around me may grow,
I would not lie down upon roses below;
I ask for no portion, seek not to be blest,
Till I find in my Saviour my joy and my rest.

3 Afflictions may grieve me, but cannot destroy,
One glimpse of his love turns them all into joy;
And bitterest tears, if he smile but on them,
Like dew in the sunshine, grow diamond and gem.

4 A scrip on my back, and a staff in my hand,
I march on in haste through an enemy's land:
The road may be rough, but it cannot be long
I'll smooth it with hope, and I'll cheer it with song.

No. 416—TAUNTON.—8s & 7s, 8 lines. (Angel Boatman.)

T. E. PERKINS. *Eng. Presb. Col.* 465, 466.

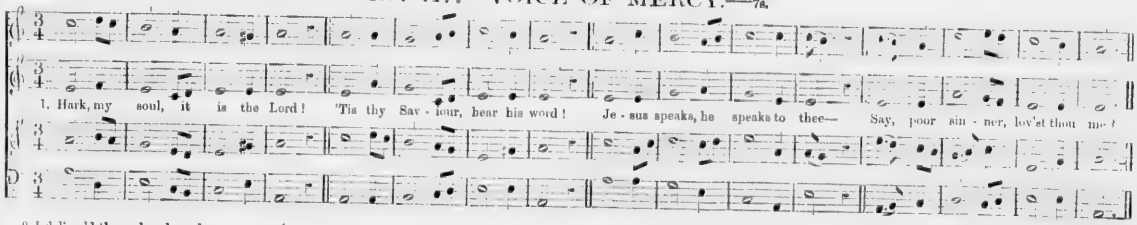


May the grace of Christ our Sav - iour, And the Fa - ther's bound-less love; With the Ho - ly Spir - it's fav - our, Rest up - on us from a - bove.

Thus may we a - bide in un - ion With each oth - er, and the Lord; And poss - ess, in sweet com - mun - ion, Joys, which earth can - not af - ford.

No. 417.—VOICE OF MERCY.—7s.

1. Hark, my soul, it is the Lord! 'Tis thy Sav - iour, hear his word! Je - sus speaks, he speaks to thee— Say, poor sin - ner, lov'st thou me?



2 I deliver'd thee when bound,
And when bleeding, heal'd thy wound,
Sought thee wand'ring, set thee right,
Turn'd thy darkness into light.

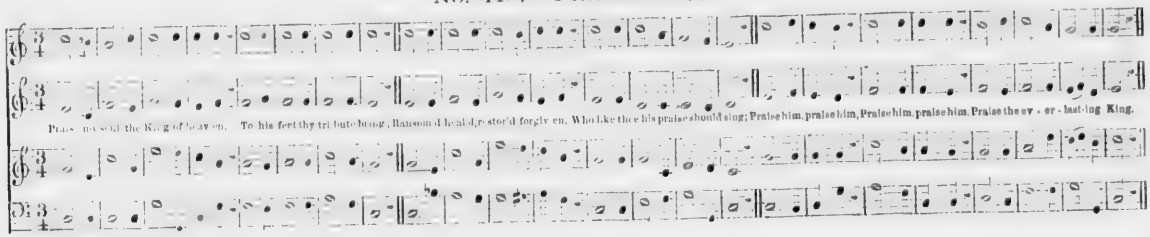
3 Mine is an unchanging love,
Higher than the heights above,
Deeper than the depths beneath,
Free and faithful, strong as death.

4 Thou shalt see my glory soon,
When the work of faith is done,
Partner of my throne shalt be—
Say, poor sinner, lov'st thou me?

5 Lord, it is my chief complaint,
That my love is still so faint;
Yet I love thee, and adore—
Oh for grace to love thee more!

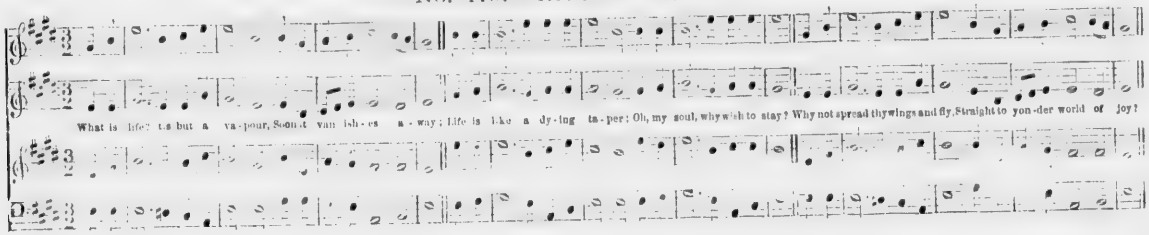
No. 418.—PRAISE.—8,7,4.

Eng. Presb. Col., 432, 433.



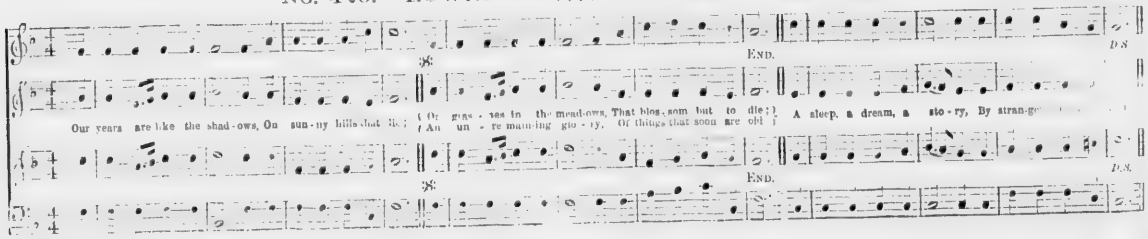
No. 419.—RIPLEY.—8,7,8,7,7,7.

Eng. Presb. Col., 154, 155, 463, 464.

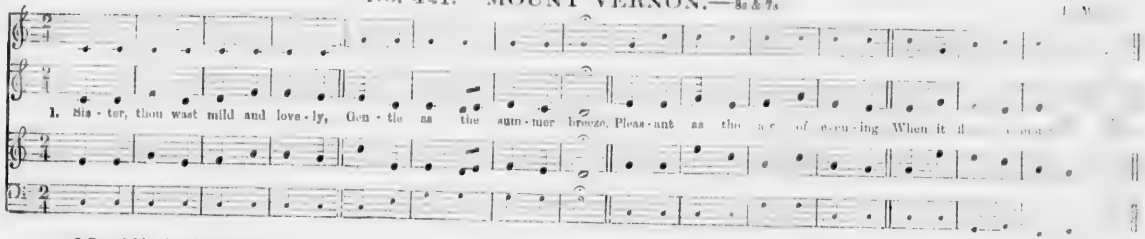


No. 420.—LOWELL.—7,6,7,6,7,6,7,6. ("Work, for the Night is Coming!")

Eng. Presb. Col., 443, 444.



No. 421.—MOUNT VERNON.—8s & 7s

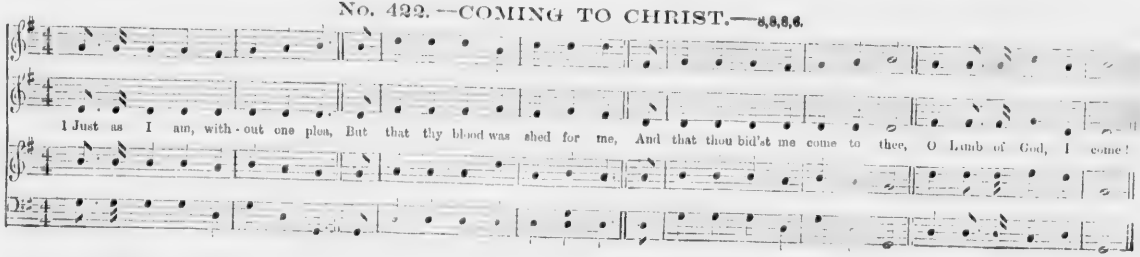


2 Peaceful be thy silent slumber,
Peaceful in the grave so low;
Thou no more wilt join our number,
Thou no more our songs shalt know.

3 Dearest sister, thou hast left us,
Here thy loss we deeply feel;
But 'tis God that hath bereft us,
He can all our sorrow heal.

4 Yet again we hope to meet thee,
When the day of life is fled,
Then, in heaven, with joy to greet thee,
Where no farewell tear is shed.

No. 422.—COMING TO CHRIST.—8,8,8,6.



2 Just as I am, and waiting not
To rid my soul of one dark blot
To thee, whose blood can cleanse each spot,
O Lamb of God, I come!

3 Just as I am, though toss'd about,
With many a conflict, many a doubt,
Fightings within, and fears without,
O Lamb of God, I come!

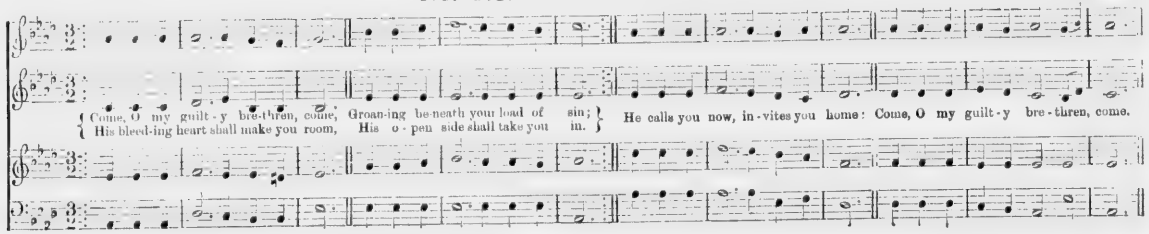
4 Just as I am,—poor, wretched, blind,
Sight, riches, healing of the mind,
Yea, all I need in thee to find,
O Lamb of God, I come!

5 Just as I am, thou wilt receive,
Wilt welcome, pardon, cleanse, relieve;
Because thy promise I believe,
O Lamb of God, I come!

6 Just as I am—thy love unknown
Has broken every barrier down,
Now to be thine, yea, thine alone,
O Lamb of God, I come!

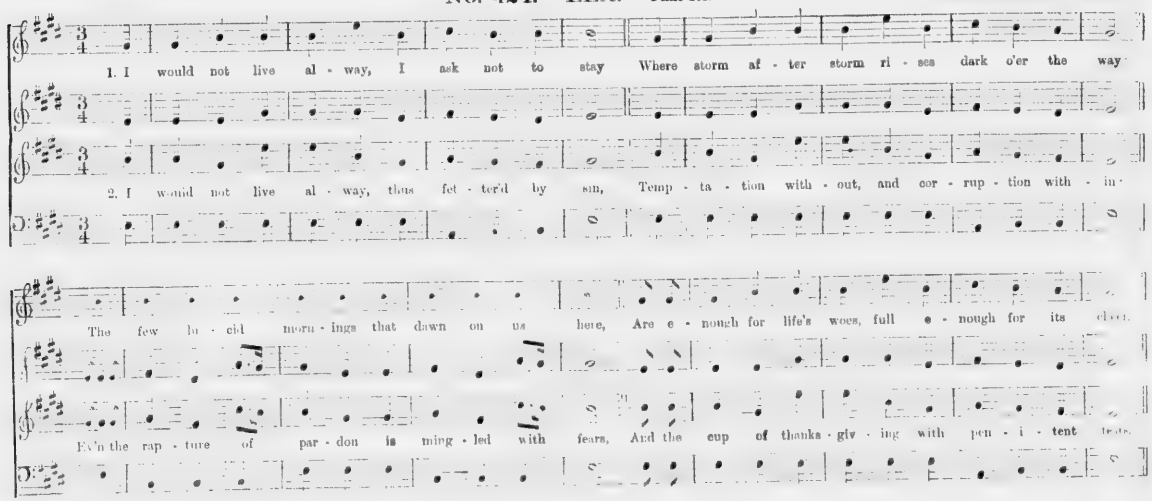
No. 423.—SELENA.—6 line 8s.

From the *Dulcimer*.



No. 424.—LEA.—4 line 11s.

From the *Hallelujah*, by Dr Mason.



From the *Dulcimer*.

y guilt-y bre-thren, come.

om the *Hallelujah*, by Dr Mason.

dark o'er the way:

rup-tion with-in

nough for its clear.

pen-i-tent tears.

No. 425.—CHASE.—8,7,8,7,4,7.

From the *Pioneer*.

1. { Yes, my na-tive land, I love thee, All thy scenes, I love them well; }
{ Friends, con-nec-tions, hap-py coun-try, Can I bid you all fare-well? } Can I leave you, Can I leave you, Far in hea-then lands to dwell?

2. { Home, thy joys are pass-ing love-ly, Joys no strang-er's heart can tell; }
{ Hap-py home, in-deed I love thee! Can I, can I say, "Fare-well?" } Can I leave thee, Can I leave thee, Far in hea-then lands to dwell?

No. 426.—HADDAM.—6,6,6,6,8,8.

L. Mason.

1. The Lord Je-ho-vah reigns, His throne is built on high; The gar-ments he as-sumes Are light and ma-jes-ty; His glo-ries shine with beams so bright, No mor-tal eye can bear the sight.

2. And can this migh-ty King Of glo-ry con-de-scend? And will he write his name, "My fa-ther and my friend?" I love his name! I love his word! Join all ye powers and praise the Lord.

No. 427.—EDINBURGH.—12s & 11s.

Re-joice in Je-hov-ah, re-joice, O ye right-eous, For praise to the u-right is com-ely and fair; With harp and with psal-t'ry give thanks to Je-hov-ah,

Hal-le-lu-iah, A-men,

Your ten string-ed lyre in his honour pre-pare. Hal-le-lu-iah, A-men, Hal-le-lu-iah, A-men, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, A-men.

Hal-le-lu-iah, A-men,

No. 428.—LYONS.—10s & 11s.

HAYDN.

1. Ye ser-vants of God, your Mas-ter pro-cla-im, And pub-lish a-broad his won-der-ful name, The name all vic-tor-ious of Je-sus ex-tol; His king-dom is glor-ious, he rules o-ver all.

2. Come let us a-new our jour-ney pur-sue, Roll round with the year, roll round with the year, And nev-er stand still till the Mas-ter ap-pear, And nev-er stand still till the Mas-ter ap-pear.

No. 429.—PORTUGUESE HYMN.—P.M.

Eng. Presb. Col., 1-5.

O come all ye faith - ful, Joy - ful - ly tri - um - phant, To Beth-lehem has - ten now with glad ac - cord; Lo! in a man - ger

Lies the King of an - gels. O come let us a - dore him, O come let us a - dore him, O come let us a - dore him, Christ the Lord.

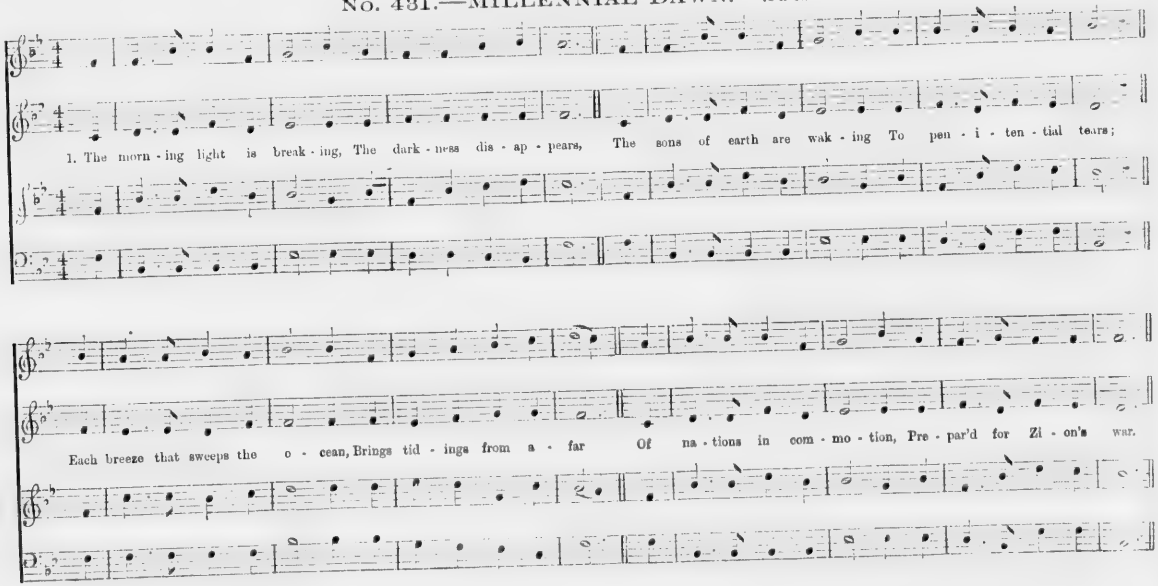
No. 430.—ZION.—8s, 7s, & 4s.

1. (On the moun-tain's top ap - pear - ing, Lo! the sac - red her - ald stands!) (Welcome news to Zi - on bear - ing, Zi - on long in hos - tile bands;) Mourn - ing cap - tive! God him - self shall loose thy bands, Mourn - ing cap - tive! God him - self shall loose thy bands.

2. (Lo thy sun is risen in glo - ry! God him - self ap - pears thy friend;) (All, thy foes shall flee be - fore thee, Here thou boast - ed tri - umphs end;) Great de - liv - 'rance, Zi - on's King vouch-safes to send, Great de - liv - 'rance, Zi - on's King will sure - ly send.

No. 431.—MILLENNIAL DAWN.—7s & 6s.

G. J. Webb.

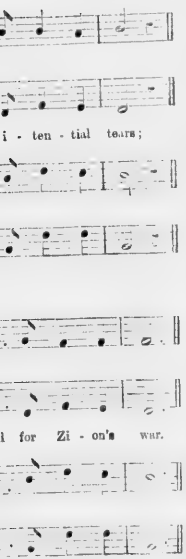


2 Rich dews of grace come o'er us
In many a gentle shower,
And brighter scenes before us
Are opening ev'ry hour;
Each cry to heaven going
Abundant answers brings,
And heavenly gales are blowing,
With peace upon their wings.

3 See heathen nations bending
Before the God we love!
And thousand hearts ascending
In gratitude above;
While sinners now confessing,
The gospel call obey,
And seek the Saviour's blessing,
A nation in a day.

4 Blest river of salvation,
Pursue thy onward way!
Flow thou to ev'ry nation,
Nor in thy richness stay.
Stay not, till all the lowly
Triumphant reach their home,
Stay not, till all the holy
Proclaim, "The Lord has come."

G. J. Webb.



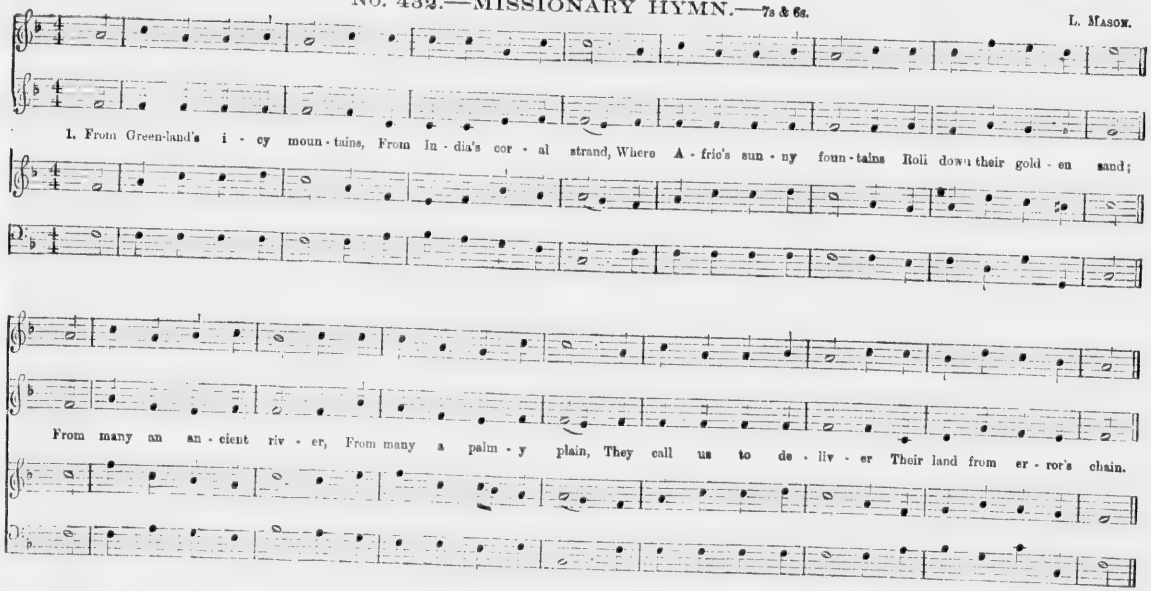
i - ten - tial tears;

l for Zi - on's war.

lvation,
nward way!
'ry nation,
chness stay.
l the lowly
reach their home,
ll the holy
The Lord has come."

No. 432.—MISSIONARY HYMN.—7s & 6s.

L. Mason.



2 What though the spicy breezes
Blow soft o'er Ceylon's isle—
Though every prospect pleases,
And only man is vile?—
In vain, with lavish kindness,
The gifts of God are strown;
The heathen in his blindness,
Bows down to wood and stone.

3 Shall we, whose souls are lighted
By wisdom from on high—
Shall we to man benighted
The lamp of life deny?
Salvation!—oh, salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learnt Messiah's name.

4 Waft—waft, ye winds, his story;
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransomed nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
Returns in bliss to reign.

No. 433.—"O TASTE AND SEE."

O taste and see that the Lord is good; Bless-ed is the man that trust-eth in thee. O taste and see, taste and see, taste and see that the

Lord is good, that the Lord is good; Bless-ed is the man that trust-eth in thee. O taste and see that the Lord is good, that the Lord is good, that the

O taste and see that the Lord is good,

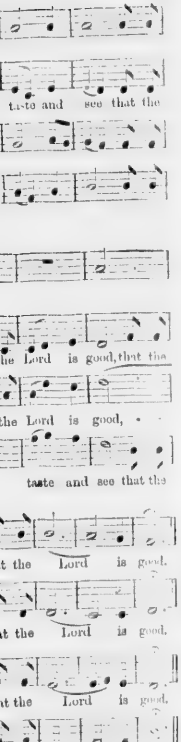
O taste and see that the

taste and see, taste, O taste and see; O taste and see, taste and see that the Lord is good.

Lord is good, that the Lord, the Lord is good; Bless-ed is the man that trust-eth in thee. O taste and see that the Lord is good.

see, taste and see, and see; O taste and see that the Lord is good.

Lord is good, that the Lord is good; O taste and see, taste and see that the Lord is good.



Quartette or Chorus. **No. 434.—"COME UNTO ME."** W. B. Bradbury.

Come un - to me, all ye that la - bour and are hea - vy la - den, and I will give you rest, I will give you rest. Take my yoke up -

- on you, and learn of me, Take my yoke up - on you, and learn of me; For I am meek and low - ly of heart: and ye shall find

me, - - - - - - and learn of me;

Take my yoke up - on you,

rest un - to your souls. For my yoke is eas - y, and my bur - den is light; His yoke is eas - y, and his bur - den is light.

light; - - - - - - His bur - den is light.

His yoke is eas - y, and his bur - den is light.

No. 435.—"JERUSALEM! MY GLORIOUS HOME!"

LOWELL MASON.

Jer - u - sa - lem! my glor-ious home! Name ev - er dear to me! When, when shall my la-bours have an end, In joy, - - In joy and peace, In joy, - - In joy and peace, In

Oh, when shall I thy courts, thy courts as - cend,

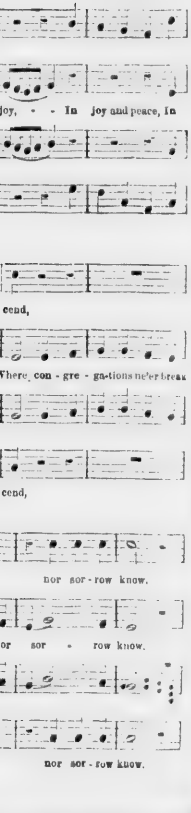
joy - - - - and peace, and thee. Oh, when, thou ci - ty of my God, Shall I thy courts as - cend, Where con - gre - ga-tions ne'er break

Oh, when shall I thy courts, thy courts as - cend,

Oh, when shall I thy courts, thy courts as - cend. There hap-pier bowers than E - den's bloom, nor sor - row know.

up, And Sab - baths nev - er end. There hap - pier bowers than E - den's bloom, No sin nor sor - row know.

Oh when shall I thy courts, thy courts as - cend, There hap-pier bowers than E - den's bloom, nor sor - row know.



"JERUSALEM! MY GLORIOUS HOME!"—continued.

I on-ward press to you, I on-ward press to you,

Blest seats! thro' rude and stor-my scenes I on - ward press to you, I on - ward press to you, I on-ward press to you, Jer - u - sa-lem! Jer - u - sa - lem! Name ev - er

I on-ward press to you, I on-ward press to you,

dear to me. Why should I shrink at pain and woe, Or feel at death dis - may? I've Ca naan's good - ly land in view, And realms of

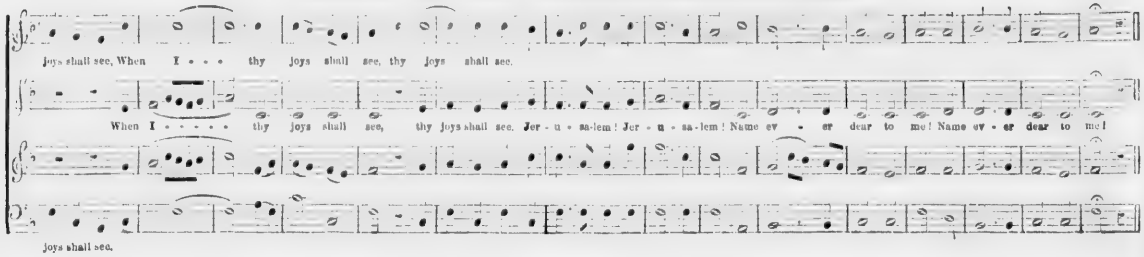
I've Ca - naan's good - ly land in view, And realms of end - less

My soul still pants for thee. Then. When I thy joys thy

end - less day. Jer - u - sa - lem! my glo rious home! My soul still pants, my soul still pants for thee; Then, then shall my la-bours have an end, When I . . . thy joys . . .

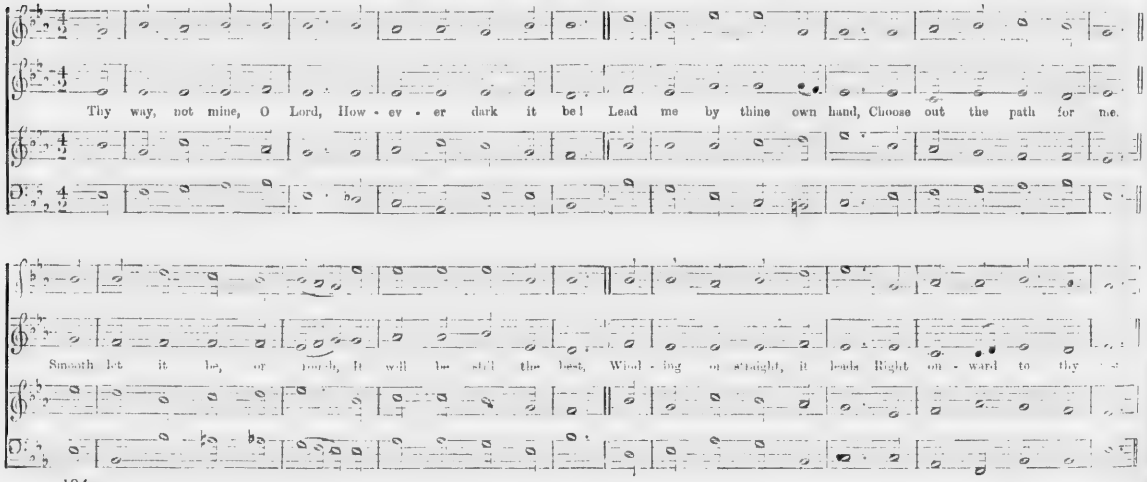
day . . . .

My soul still pants for thee, Then, When I thy joys, thy



No. 436.—BROADLANDS.—8 lines 6s.

Eng. Presb. Col., 437, 438.



No. 437.—GREENVILLE.—8s & 7s.

ROSSEAU.

Far from mor - tal cares re - treat - ing, Ser - did hopes and vain de - sires;
Here, our will - ing foot - steps meet - ing, Ev - 'ry heart to heaven as - pires.
From the fount of glo - ry beam - ing,

Light ce - les - tial cheers our eyes; Mer - cy from a - bove pro - claim - ing, Peace and par - don from the skies.

No. 438.—"WAKE THE SONG OF JUBILEE."

W. B. BRADBURY.

Wake the song, the song of Ju - bi - lee, Let it e - cho o'er the sea; Now hath come the pro - mised hour, Je - sus reigns with sov'reign power.
Wake the song, the song of Ju - bi - lee.

"WAKE THE SONG OF JUBILEE"—continued.

Let it e - cho o'er the sea, Wake the song, the song of Ju - bi - lee, Let it e - cho o'er the sea. All ye na - tions, join and sing, Christ of lords and kings is King; Let it sound from

sing,

Christ of lords and kings is King.

Je - sus reigns for ev - er - more, Je - sus reigns for ev - er - more.

shore to shore, Je - sus reigns for ev - er - more. Let it sound from shore to shore, Je - sus reigns for ev - er more. Let it sound from shore to shore, Je - sus reigns for

Je - sus reigns for ev - er - more, Je - sus reigns for ev - er - more.

shore, Je - sus reigns for ev - er - more. Let it sound from shore to shore, Je - sus reigns for

Wake the song, the song of Ju - bi - lee, Let it e - cho o'er the sea.

ev - er - more. Wake the song, Wake the song of Ju - bi - lee, Let it e - cho o'er the sea; Wake the song, the song of Ju - bi - lee, Let it e - cho

Wake the song, the song of Ju - bi - lee, Let it e - cho o'er the sea, Let it

Wake the song, Wake the song, Let it e - cho o'er the sea,

"WAKE THE SONG OF JUBILEE"—continued.

o'er the sea. Now the des - ert lands re - joice, And the is lands join their voice. Yes, the whole cre - a - tion sings, Je - sus is the King of kings. Yes, the whole cre - a - tion sings, Je - sus is the

e - cho o'er the sea.

Je - sus is the

f 1st time. *pp* 2d time.

1st time | 2d time

Let it e - cho o'er the sea, Let it

King of kings. Wake the song, the song of Ju - bi - lee, Let it e - cho o'er the sea, o'er the sea, Let it e - cho, Let it e - cho o'er the sea.

Let it e - cho, Let it e - cho, e - cho o'er the sea, Let it

o'er the sea, Let it e - cho o'er the sea.

e - cho, Let it e - cho, Let it e - cho o'er the sea, o'er the sea,

Let it e - cho, Let it e - cho o'er the sea, Let it e - cho, Let it e - cho, Let it e - cho o'er the sea, Let it e - cho Let it e - cho o'er the sea.

e - cho, Let it e - cho, Let it e - cho o'er the sea, sea,

Let it e - cho, Let it e - cho o'er the sea, o'er the sea,

No. 439.—"THE LORD IS KING."

Maestoso J. CHAPPLE.

The Lord is King, The earth may be glad,

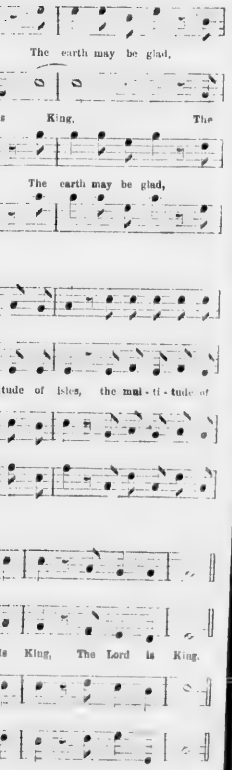
The earth may be glad, The earth may be glad, The earth may be glad, The Lord is King, The

The Lord is King. The earth may be glad,

The Lord is King, The earth may be glad,

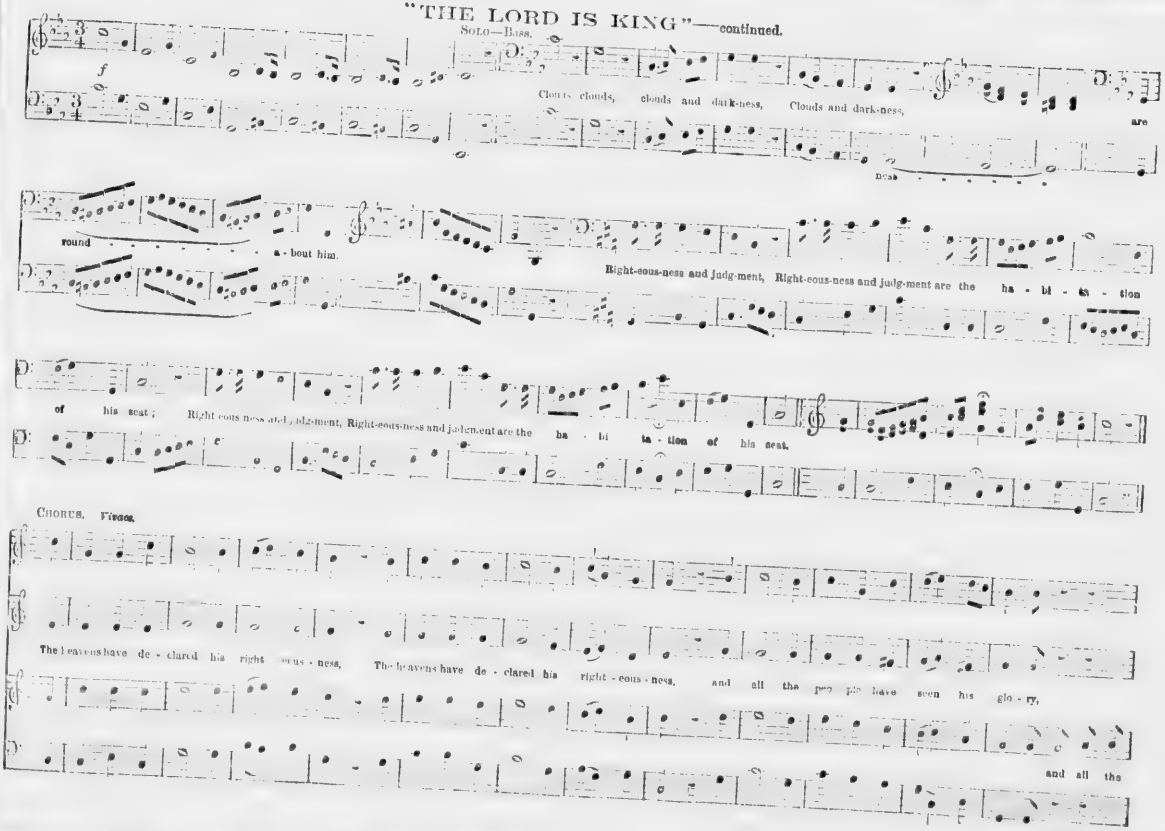
earth may be glad, The earth may be glad, The earth may be glad, may be glad there-of; Yea, the mul - ti - tude of isles, the mul - ti - tude of isles, the mul - ti - tude of

isles may be glad there - of, The earth may be glad, The Lord is King, The earth may be glad, The Lord is King. The Lord is King, The Lord is King



"THE LORD IS KING"—continued.

SOLO—BASS.



and all the peo - ple - - have seen his glo - ry,

have seen his glo - ry, have seen his glo - ry, and all the peo - ple, and all the peo - ple have seen his glo - ry, The heavens have de-

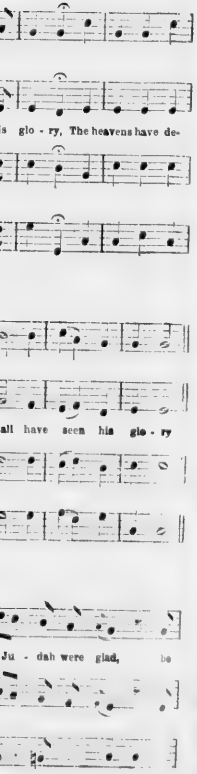
peo - ple have seen his glo - ry,

have seen his glo - ry,

- clared his right - eous - ness, and all the peo - ple have seen his glo - ry, and all the peo - ple have seen his glo - ry, all, all have seen his glo - ry

Duet—Two Trebles.

Si - on heard of it, Si - on heard of it, Si - on heard of it, and re - joiced, The daugh - ters of Ju - dah, of Ju - dah were glad, be



"THE LORD IS KING"—continued.

- cause of thy judg - ments, thy judg ments, O Lord. Si - on heard of it, and re - joiced. The daugh - ters of Ju - dah, of Ju - dah were glad, be

be - cause of thy judg ments, be - cause of thy judg - ments, thy judg - ments, O Lord, be - cause of thy judg-ments, thy judg-ments, O Lord.

- cause of thy judg-ments,

Re - joice, re - joice, re - joice in the Lord, Re - joice in the Lord, ye right-eous, Re - joice in the Lord, ye right - eous, Re - joice, and give thanks, Re -

- joice, and give thanks for a re - mem-brance of his ho - li - ness, for a re - mem-brance of his ho - li - ness; and give thanks,

Re - joice, and give thanks, Re -

and give thanks,

and give thanks for a re - mem-brance of his ho - li - ness, Re - joice, give thanks for a re - mem-brance of His ho - li - ness.

- joice, and give thanks,

and give thanks, and give thanks for a re - mem-brance of his ho - li - ness,

No. 440.—"THE STAR OF BETHLEHEM."

C. W. Bannister.

f The glit - t'ring host be - stud the sky, The glit - t'ring host be - stud the sky,

When mar - shall'd on the - ight - ly plain, The glit - t'ring host, The glit - t'ring host be - stud the sky. One star a -

f The glit - t'ring host be - stud the sky, The glit - t'ring host be - stud the sky, One star a - lone of all the

The glit - t'ring host be - stud the sky,

Can fix the sin - ner's wan-d'ring eye, Can fix the sin - ner's wan - d'ring

- lone, One star a - lone of all the train Can fix the sin-ner's wan - d'ring eye, *Cres* Can

train *p* Can fix the sin - ner's wan d'ring eye, One star a - lone of all the train Can fix the sin - ner's

Can fix the

Con anima.

eye, Can fix *p* the sin - ner's wan-d'ring eye. Hark! hark! to God the cho - rus breaks, to God the cho - rus breaks, to God the cho - rus breaks From

fix, Can fix the sin - ner's wan-d'ring eye. *f* Hark! hark! to God, to God the cho - rus breaks, the cho - rus breaks, From ev - 'ry host, from

wan-d'ring eye, the sin - ner's wan-d'ring eye. to God the cho - rus breaks,

sin - ner's wan d'ring eye, the sin - ner's wan-d'ring eye, Hark! hark! to God, the cho - rus breaks, to God the cho - rus breaks, From

ev - ry ho-t, to God the cho - rus breaks, to God the cho - rus breaks, From ev - 'ry

ev - 'ry gem, to God the cho - rus breaks, to God the cho - rus

to God the cho - rus breaks from ev - 'ry ho-t, to God the cho - rus breaks, to God the cho - rus breaks, From ev - 'ry

ev - 'ry host, to God the cho - rus breaks, to God the cho - rus

host,

breaks From ev - 'ry host, From ev - 'ry host, from ev - 'ry gem, from ev - 'ry gem, From ev - 'ry host, from ev - 'ry gem; But one a - lone, the Sav - iour, speaks. It

p *Lento tempo.*

host,

breaks from ev - 'ry host,

It is the star of

is the star, It is the star of Beth - le - hem,

It is the star of Beth - le -

It is the star of Beth - le - hem, It is the star of Beth - le - hem, It is the

It is the star of Beth - le - hem,

Beth - le - hem,

It is the star of Beth - le - hem,

hem. It is the star of Beth - le - hem, It is the star of Beth - le - hem, It is the star of Beth - le - hem.

star, It is the star of Beth - le - hem. It is the star of Beth - le - hem,

It is the star of Beth - le - hem,

Solo—Tenor. *Largo.*

Once on the rag - ing sea, Once on the

p Le a'o. *Rat.*

rag - ing seas I rode, The storm was loud, the night was dark, The storm was

ff *ppp* *ff*

loud, the night was dark, The o - ceanyawn'd, And rude - ly blow'd the wind that toss'd my found-'ring bark, And rude - ly blow'd the wind that toss'd my

p *Cres.*

p *Grave*

found - ring lark, Deep hor - ror then my vi - tals froze, Death struck, I ceased the tide to stem, Death struck, I ceased the tide to stem.

It was the star of B-th-le-hem,

It was the star of Beth-le-hem, It was the star of Beth - le - hem,

f *Allegretto animato.* *f*

When sud-den ly a star, a star a-rose; It was the star of Beth - le - hem, It was the star, It was the

It was the star of Beth - le - hem,

Gravioso.

It was the star of Beth-le-hem, *p*

It was the star of Beth - le - hem, It was the star of Beth - le-hem, It was the star of Beth - le - hem; It was my guide, my

star of Beth-le - hem, It was the star of Beth-le-hem, *p*

It was the star of Beth le - hem,

light, my all; It bade my dark fore - bod - ings cease. And through the storm and dan - ger's thrall, It led me to the port of peace. Now safe ly moor'd, my per - ils o'er, I'll

For ev - er - more,

f The star of Beth - le - hem,

sing first in night's di - a - dem, For ev - er and for ev - er, ev - er - more, For ev - er and for ev - er - more, The star, The star of Beth - le - hem,

f

For

For ev - er and for ev - er - more, The star, The star of Beth - le - hem,

For ev - er - more I'll sing, I'll sing the star of

For ev - er - more I'll sing, I'll sing the star of Beth - le - hem, I'll sing the star of Beth - le -

ev - er and for ev - er - more, I'll sing the star of Beth - le hem, I'll sing the star of Beth - le - hem, I'll sing the star of Beth - le - hem, I'll sing the

For ev - er - more I'll sing the star of Beth - le - hem, I'll sing the star of Beth - le - hem.

Adagio.

Beth - le - hem, The star, the star of Beth - le - hem,

- hem, The star, the star of Beth - le - hem, of Beth-le - hem, The star, the star of Beth - le - hem.

star of Beth - le - hem, of Beth - le - hem, The star, the star of Beth - le - hem,

The star, the star of Beth - le - hem,

No. 441.—"ARISE, O LORD!"

WM. B. BRADBURY.

in - to thy rest,

A - rise, A - rise, O Lord, in - to thy rest, in - to thy rest, Thou and the ark of thy strength; A - rise, O Lord, in - to thy rest, - - - - Thou and th-

m. Cres. *f* *Cres.*

strength; - - A - rise, O Lord, in - to thy rest,

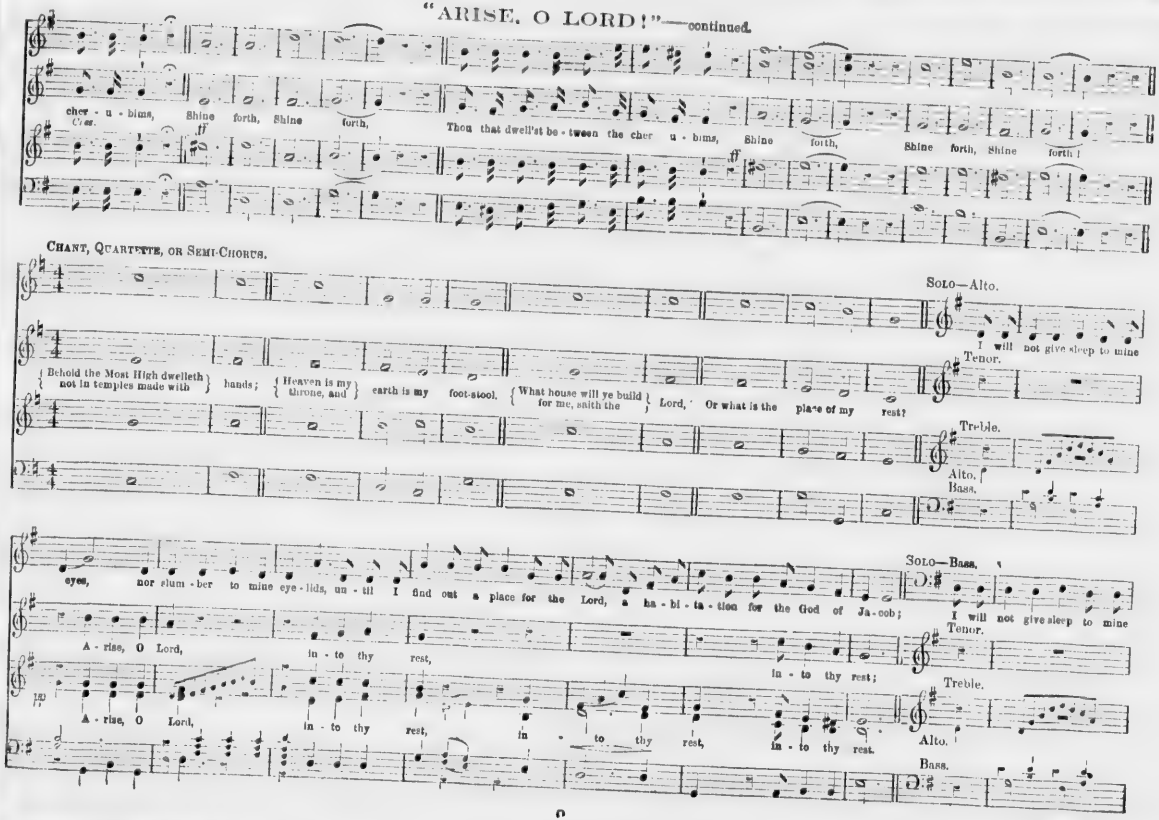
A - rise, O Lord, - - - - in - to thy rest, A - rise, O Lord, in - to thy rest, in - to thy rest,

ark of thy strength, - Thou and the ark of thy strength; A - rise, O Lord, in - to thy rest, - - - in - - thy rest. Thou that dwell st be twe en the

mp *Dim.* *Rit.*

A - rise, O Lord, in - to thy rest, - - in - to thy rest.

A rise, O Lord, in - to thy rest, - - - in - to - - - thy rest.


cher - u - bims, Shine forth, Shine forth, Thou that dwell'st be - tween the cher u - bims, Shine forth, Shine forth, Shine forth!
Cres.
ff
CHANT, QUARTETTE, OR SEMI-CHORUS.
Behold the Most High dwelleth not in temples made with hands; Heaven is my throne, and earth is my foot-stool. What house will ye build for me, saith the Lord, Or what is the place of my rest?
SOLO—Alto.
I will not give sleep to mine
Tenor.
Treble.
Alto.
Bass.
eyes, nor slum - ber to mine eye - lids, un - til I find out a place for the Lord, a ha - bi - ta - tion for the God of Ja - cob;
A - rise, O Lord, in - to thy rest, in - to thy rest;
A - rise, O Lord, in - to thy rest, in - to thy rest, in - to thy rest.
SOLO—Bass.
I will not give sleep to mine
Tenor.
Treble.
Alto.
Bass.

"ARISE, O LORD!"—continued.

eyes, nor slum - ber to mine eye - lids, un - til I find out a place for the Lord; A ha - bi - ta - tion for the God of Ja - cob.

Chorus—Tenor. *Allegro.*

Chorus

A - rise, O Lord, in - to thy rest, in - to thy rest, in - to thy rest.

Alto.

We will

Treble.

p.

Chorus of Basses.

We will go in - to his ta - ber - na - cle,

Sing to the first double bar, and return here "Arise, O Lord!"

D.C.

We will go in - to his ta - ber - na - cle,

wor - ship at his foot-stool,

We will wor - ship at his foot - stool.

God is a spirit, and they that worship him must worship him in spirit and in truth.

D.C.

Solo—Soprano. *Allegro Moderato.*

Oh wor-ship the Lord in the beau - ty of ho - li - ness, in the beau - ty, the beau - ty of ho - li - ness.

Solo or Chorus—Tenor.

Blessed are they that dwell in thy house. They will still be prais - ing thee.

"ARISE, O LORD!"—continued.

Solo—Bass. *Tempo primo.*

Bless-ed are they that dwell in thy house, They will still be prais-ing thee, still prais-ing thee,

Tenor. This is my

O Lord, in-to thy rest, in-to thy rest,

Soprano.

Alto.

A-rise, O Lord, A-rise, O Lord, in-to thy rest, in-to thy rest

rest, Here will I dwell, This is my rest. Here will I dwell, Here will I dwell,

Tenor. *Allegro moderato.*

A-

Thou and the ark of thy strength, A-rise, O Lord in-to thy rest, in-to thy rest, Thou and the ark of thy strength,

Alto

Glo-ry be to the

Soprano.

Bass.

rest, in-to thy rest,

rise, A-rise, O Lord, in-to thy rest, Thou and the ark of thy strength, Shine [illegible] fourth, World with-out end. A-men.

Fa-ther, and to the Son, and to the Ho-ly Ghost, As it was in the be-ginning, is now, and ev-er shall be, World with-out end. A-men.

No. 442.—"WAKE THE SONG OF JUBILEE."

HAYDN.

All.gro.

Let it e - cho o'er the sea.

Wake, wake, wake the song of Ju - bi - lee, Wake, wake, wake the song of Ju - bi - lee, Let it e - - - - - - cho o'er the

Let it e - cho o'er the sea.

ff

Wake the song of Ju - bi - lee,

sea, Wake the song of Ju - bi - lee, the song of Ju - bi - lee, the song of Ju - bi - lee, Let it e - cho o'er the sea, Let it e - cho o'er the sea.

ff

sea, - - - - - - - - - - the song of Ju - bi - lee,

Wake the song of Ju - bi - lee, the song of Ju - bi - lee, the song of Ju - bi - lee,

m

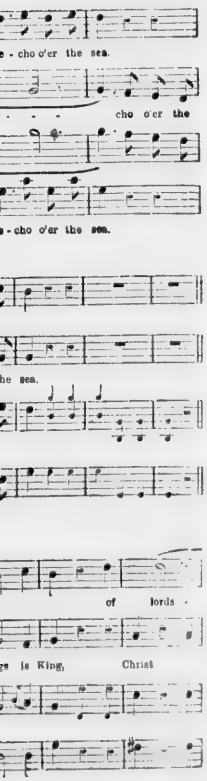
ff

of lords -

f *ff*

Now is come the pro-mised hour, Je - sus reigns with sov - reign power, All ye na - tions join and sing, Christ of lords and kings is King, Christ

ff



"WAKE THE SONG OF JUBILEE"—continued.

lords and kings is King, Christ of lords and kings is King! Let it sound from shore to shore, Je - sus reigns for ev - er - more, for

Unison.

And the is - lands join their voice, the is - lands join their

ev - er - more, for ev - er - more. Now the de - sert lands re - joice, And the is - lands join their

And the is - lands join their

And the is - lands join their voice, the is - lands join their

Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee,

voice; Yes, the whole cre - a - tion sings, Ja - sus is the King of kings,

Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee,

kings,

"WAKE THE SONG OF JUBILEE"—continued.

Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho, e - cho o'er the sea,

Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho o'er the sea, Let it

Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho, e - cho o'er the sea,

p f ff p p

Wake the song of Ju - bi - lee,

f p ff p p

e - cho o'er the sea, e - cho, e - cho, e - cho o'er the sea, Let it e - cho, e - cho o'er the sea, Wake the song of Ja - bi -

Wake the song of Ju - bi - lee,

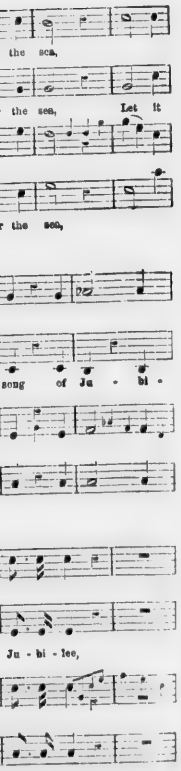
Cres. ff p

f Cres ff p

- lee, Let it e - cho, e - cho, e - cho, Let it e - cho o'er the sea, Wake the song of Ju - bi - lee,

ff p

f Cres. ff p



"WAKE THE SONG OF JUBILEE"—continued.

pp ff

Wake the song of Ju - bi-lee— Wake the song of Ju - bi-lee, the song of Ju - bi-lee, the song of Ju - bi-lee— Wake, Wake.

pp ff

No. 443.—"SOON, AND FOR EVER."—P.M.

C. R. *Eng. Presb. Col.*, 28.

TREBLE and ALTO.

1. "Soon, and for ev - er!"—such pro - mise our trust, . . Though ash - es to ash - es, and dust un - to dust:
2. When the sins and the sor - rows of time shall be o'er, . . Its pangs and its part - ings re - mem - ber'd no more— Where

TENOR and BASS.

Soon, and for ev - - er, our un - - ion shall be . . Made per - - fect, our glor - - ious Re - deem - - er, in thee.
life can - not fail, and where death can - not sev - - er— Chris - tians with Christ shall be soon, and for ev - er.

No. 444.—GRATITUDE.—6,7,6,7,6,6,6,6.

Eng. Presb. Col., 304, 305.

Now thank we all our God, With heart, and hands, and voic - es, } Who, from our moth-er's arms, Hath bless'd us on our way With count-less gifts of love, And still is ours to - day.
Who won-drous things hath done— In whom his world re - joic - es; }

No. 445.—SHERBORNE.—7,7,7,7.

Eng. Presb. Col., 113, 144.

In the dark and si - lent night, Ere has broke the lone - ly light, We a - rise, to thee to pay, Lord, the serv - ice of this day.

No. 446.—BETHANY.—6,4,6,4,6,6,6,4.

Eng. Presb. Col., 406, 407.

Near - er, my God, to thee, Near - er to thee! E'en though it be a cross That rais-eth me, Still all my song shall be, Near - er, my God, to thee— Near-er, my God, to thee,— Near-er to thee!

No. 447.—LEBANON.—6,6,4,6,6,6,4.

Eng. Presb. Col., 164, 165.

Glo - ry to God on high! Let earth to heav'n re-ply—Praise ye his name! His love and grace a-dore, Who all our sor-rows bore; And praise him ev - er-more; Wor-thy the Lam!!

Eng. Presb. Col., 304, 305.

And still is ours to - day.

Eng. Presb. Col., 113, 144.

- ice of this day.

Eng. Presb. Col., 406, 407.

d, to thee,— Near-er to thee!

Eng. Presb. Col., 164, 165.

- er-more: Wor-thy the Lam!

No. 448.—INVOCATION.—8,7,8,7,8,7,8,7.

Eng. Presb. Col., 348.

Hail, thou once de - spis - ed Je - sus! Hail, thou Ga - li - le - an King! Thou didst suf - fer to re - lease us; Thou didst free sal - va - tion bring.

Hail, thou ag - on - is - ing Sav - iour! Bear - er of our sin and shame! By thy mer - its we find fa - vour; Life is giv - en through thy name.

No. 449.—WORSHIP.—6,6,8,4,6,6,8,4.

C. R. *Eng. Presb. Col.*, 43.

The God of A-brah'm praise, Who sits on-thron'd a - bove; An - cient of ev - er-last-ing days, And God of love:

Je - ho - vah, Great I AM! By earth and heav'n con - fess'd; I bow and bless the sa-cred name, For ev - - - er bless'd.

No. 450.—COMFORT.—8,6,8,6,8,8,6.

C. R. *Eng. Presb. Col.*, 293, 294.

An - oth - er year hath fled! re-new, Lord, with our days thy love: . Our days are e - vil here, and few— We look to live a - bove. .

We will not grieve, though day by day We pass from earth - ly joys a - way— Our joy a bides in thee. . .

No. 451.—CARLTON.—S.M.

Moderato.

Let peo - ple praise thee, Lord; Let peo - ple all thee praise; O let the na - tions be glad, In songs their voic - es raise— In songs their voic - - es raise.

No. 452.—EXPOSTULATION.—11,11,11,11.

Eng. Presb. Col., 487, 488

I once was a stran - ger to grace and to God; { I knew not my dan - ger, and felt not my load: / Though friends spoke in rap - ture of Christ on the tree, } "Je - ho - vah Tsid - ke - nu" was noth - ing to me.

No. 453.—OSWEGO.—8,7,8,7.

Eng. Presb. Col, 511, 512, 513.

Gent - ly, Lord, O gent - ly lead us Through this gloom - y vale of tears, Through the chang - es thou'st de-creed us, Till our last great change ap-pears.

No. 454.—REFUGE.—7,7,7,7,7,7.

J. SUMMERS. Hymns 221, 222.

Rock of Ag - es, cleft for me, Let me hide my-self in thee; Let the wa-ter and the blood, From thy wound-ed side which flow'd, Be of sin the dou-ble cure, Save from wrath and make me pure.

No. 455.—BETHSAIDA.—9,8,9,8.

Dr. PEARSE. Hymn 375.

Bread of the world, in mer-cy brok-en; Wine of the soul, in mer-cy shed; By whom the words of life were spok-en, And in whose death our sins are dead.

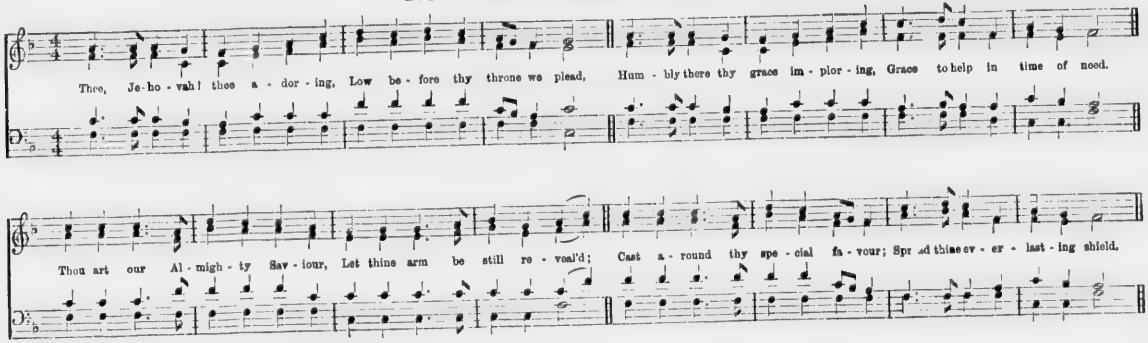
No. 456.—MACLEAN.—6,6,4,6,6,6,4.

W. H. DOANE. Hymns 163, 165.

Thou whose al-migh-ty word Cha - os and dark-ness heard, And took their flight, Hear us, we hum-bly pray, And where the gos-pel day Sheds not its glor-ious ray Let there be light.

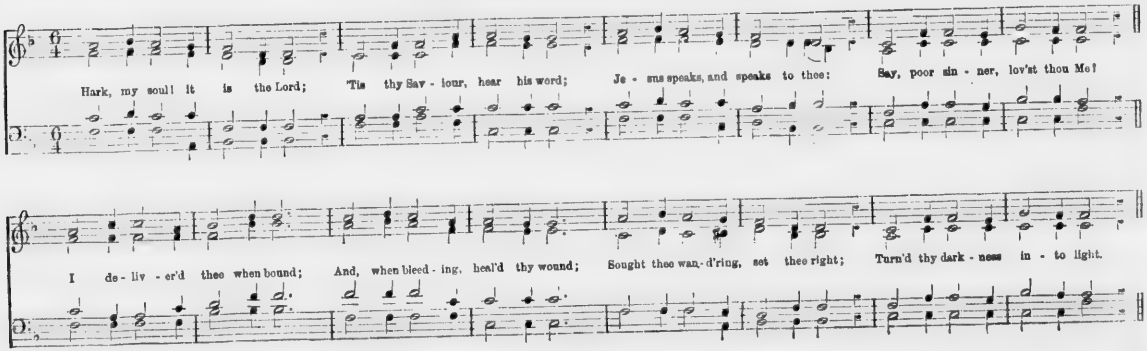
No. 457.—HOME.—8,7,8,7,8,7,8,7.

T. E. Perkins. Hymns 176, 467, 468.



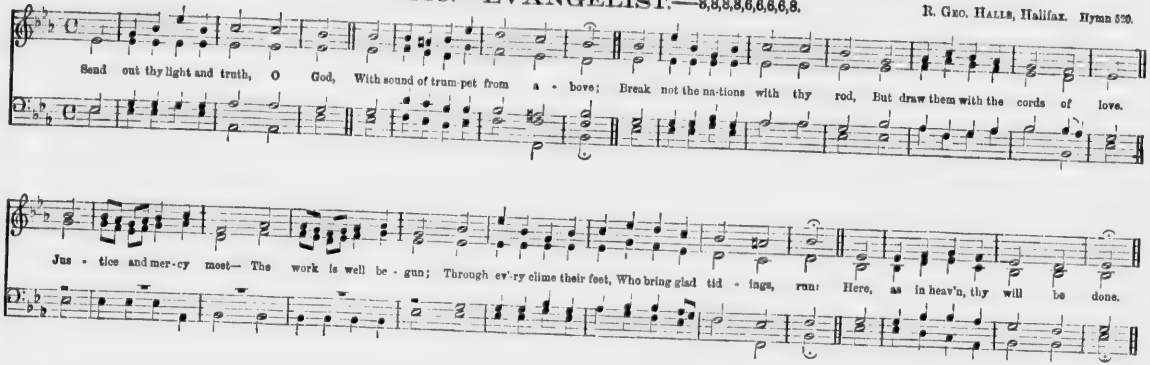
No. 458.—PRINCETON.—7,7,7,7,7,7,7,7.

W. H. Doane. Hymn 146.



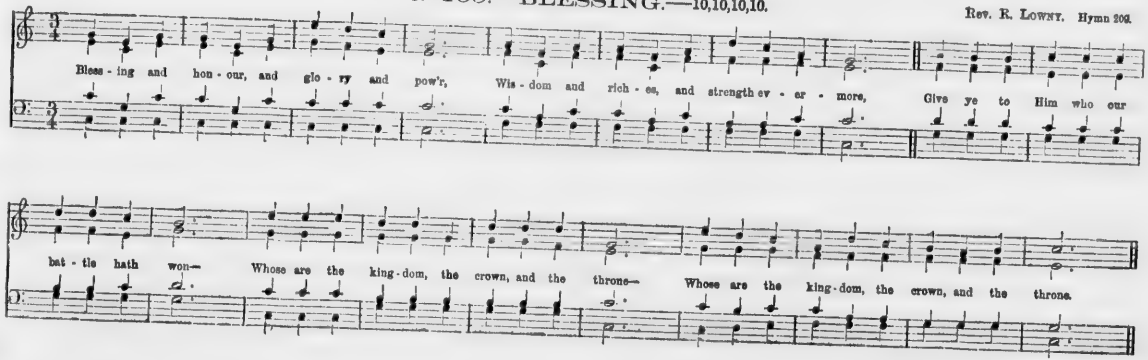
No. 459.—EVANGELIST.—8,8,8,8,6,6,6,6,8.

R. Geo. Halls, Halifax. Hymn 520.



No. 460.—BLESSING.—10,10,10,10.

Rev. R. Lowry. Hymn 202.



No. 461.—WATCHMAN.—P.M.

R. Geo. Halls, Halifax. Hymn 71.

ff mf

Wake! a - wake! the night is fly - ing, The watch-men on the heights are cry - ing— A - wake, Je - ru - sa - lem, at last! Mid - night hears the wel - come voic - es,

ff mf

f

And at the thrill - ing cry re - joic - es. Forth, vir - gins, haste, ere night be past! The bride-groom comes: a - wake! Your lamps with glad - ness take—

f

ff p f

Hal - le - lu - jah! And for his mar-riage feast pre-pare, For ye must go and meet him there—For ye must go and meet him there.

ff p f

For ye must go

No. 462.—ST. FABIAN.—8,8,8,6.

J. Summers. Hymn 103.

O ho - ly Sav - iour, Friend un - seen! The faint, the weak, on thee may lean; Help me, through-out life's vary - ing scene, By faith to cling to thee.

No. 463.—TABOR.—8,8,8,8, Anapestic.

Dr. Stegall. Hymns 401, 402, 403.

We speak of the realms of the blest, Of that coun-try so bright and so fair, And oft are its glo-ries con-fess'd; But what must it be to be there!

No. 464.—COLDREY.—7,6,7,6,7,7.

R. Ury Smart. Hymns 207, 208.

Je-sus! Sun and Shield art thou, Sun and Sh- ev-er: Nev-er canst thou cease to shine, Cease to guard us nev-er. Cheer our steps as on we go; Come be-tween us and the foe.

No. 465.—CONSECRATION.—P.M.

R. Geo. Halls, Halifax. Hymn 101.

I give thee back thine own a-gain, With heart re-sign'd but ach-ing: What comes from thee I know is gain, The giv-ing or the tak-ing. What best I love, what most I prise, I

Slower, mf *Très.* *f*

lay, a will-ing sac-ri-fice, My God, up-on thine al-tar. It came from thee, and still is thine: Thy gift I cheer-ful-ly re-sign, Nor doth my faith e'er fal-ter.

mf *f*

No. 466.—JESUS, LOVER OF MY SOUL.—7,7,7,7,7,7,7,7.

M. LOWDEN.

Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the near - er wa - ters roll, While the tem - pest still is high!

Hide me, O my Sav - iour, hide, Till the storm of life is past; Safe in - to the ha - ven guide; O re-ceive my soul at last!

No. 467.—SANCTUS.

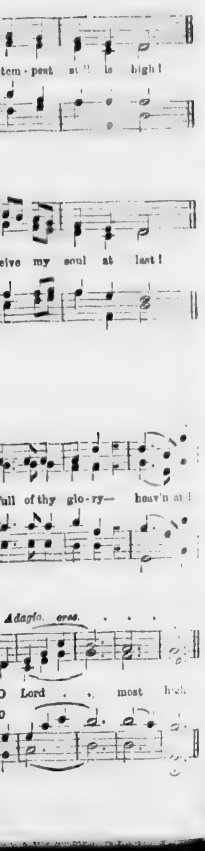
Largo. *Più allegro.* full of thy glo-ry—

Ho - ly, ho - ly, ho - ly Lord God of Sa-ba-oth: heav'n and earth are full, heav'n and earth are full of thy glo-ry— heav'n and earth are full of thy glo-ry— heav'n and

rit. p *Adagio.* cres.

earth are full of thy glo-ry. Glo-ry, glo-ry, glo-ry be to thee— glo-ry, glo-ry, glo - ry be to thee, O Lord, O Lord . . most high.

rit. p



No. 468.—CREATE IN ME A CLEAN HEART.

W. B. BRADBURY.

Slow.

Cre - ate in me a clean heart, O God; and re - new a right spir - it with - in me. Cast me not a - way, cast me not a - way from thy pres - ence, Cast me not a - way, cast me not a - way from thy pres - ence; and Cast me not a - way . . . . from thy pres - ence,

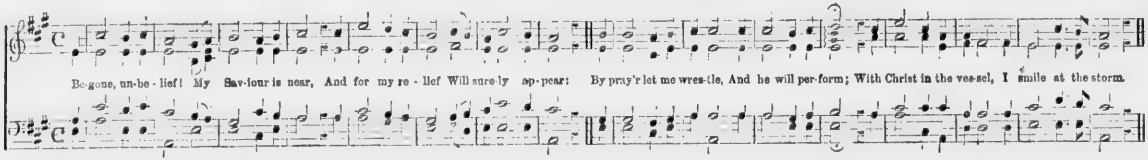
take not thy ho - ly spir - it, take not thy ho - ly spir - it from me. Re - store un - to me . . . . . Re - store un - to me . . . . . the joy of thy sal - va - tion— re - store un - to me . . . . . re - store un - to me . . . . . the joy of thy sal - va - tion; and up - hold me, and up - hold me with thy free spir - it. and up - hold me . . . . re - store un - to me

Allegro.

Then will I teach trans - gres - sors thy ways; and sin - ners shall be con - vert - ed to thee. Then will I teach trans - gres - sors thy ways; and sin - ners shall be con - vert - ed un - to thee, un - to thee— and sin - ners shall be con - vert - ed, *rit - tard.* Then will I teach trans - gres - sors thy ways; . . . and sin - ners shall be con - vert - ed un - to thee, . . . con - vert - ed, con - vert - ed un - to thee. con - vert - ed un - to thee, un - to thee, con - vert - ed un - to thee— and sin - ners shall be con - vert - ed.

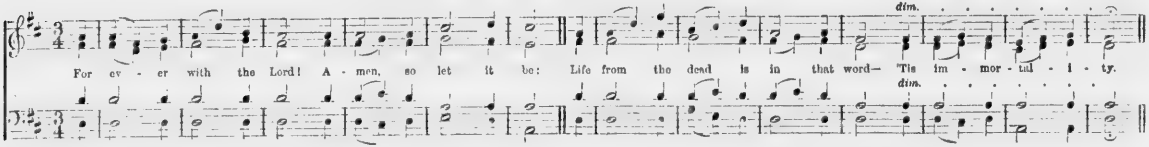
No. 469.—FAITH.—5,5,5,5,6,5,6,5.

R. Geo. Halls, Halifax. Hymn 27.



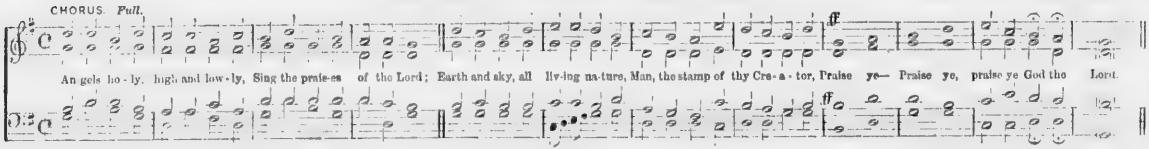
No. 470.—DEPARTURE.—S.M.

R. Geo. Halls, Halifax. Hymn 191.



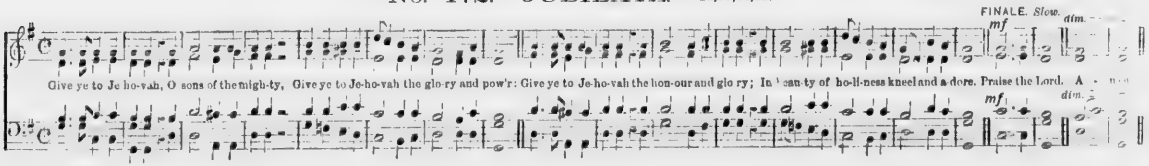
No. 471.—CHERUBIM.—8,7,8,8,7.

R. Geo. Halls, Halifax. Hymn 177.



No. 472.—JUBILATE.—12,11,12,11.

R. Geo. Halls, Halifax. Hymn 194



No. 473.—CONFIDENCE.—L.M.

HOLDEN.

The Lord pre-serves all, more and less, That bear to him a will-ing heart: But work-ers all of wick-ed ness De-stroy will he, and clean sub-verts. There-fore my mouth and lips I'll

frame To speak the prai-ses of the Lord: To mag-ni-fy his ho-ly name For ev-er let all flesh ac-cord; To mag-ni-fy his ho-ly name For ev-er let all flesh ac-cord.

No. 474.—ROGERS.—L.M.

WM. F. SHERWIN.

O en-ter then his gates with praise, Ap-proach with joy his courts un-to: Praise, laud, and bless his name al-ways, For it is com-ly so to do.

No. 475.—SAXONY.—L.M.

The hour of my de - par - ture's come; I hear the voice that calls me home: At last, O Lord! let trou - ble cease, And let thy ser - vant die in peace.

No. 476.—ZEPHON.—L.M.

God in his glo - ry When Si - on he Un - to the need - y's

God in his glo - ry shall ap - pear, When Si - on he builds and re - pairs. He shall re - gard and lend his ear Un - to the need - y's hum - ble prayers. Un - to the need - y's hum - ble prayers

God in his glo - ry When Si - on he Un - to the need - y's

God in his glo - ry

* This line may be sung as a duet, by Tenor and Bass, or by Treble and Alto, or by both together in octaves.

Un - to the need - y's

No. 477.—DESIRE.—C.M.

Arranged from T. Fowler.

Thy name, O Lord, shall still en - dure, And thy me - mo - ri - al With hon - our shall con - tin - ued be To gen - er - a - tions all, To gen - er - a - tions all, To gen - er - a - tions all.

No. 478.—CONQUEST.—C.M.

CHESTER G ALLEN.

He comes! the pris' - ners to re - lieve, In Sa - tan's bond - age held; The gates of brass be - fore him burst, The

i - ron fet - ters yield, The i - ron fet - ters yield; The gates of brass be - fore him burst, The i - ron fet - ters yield.

No. 479.—WISDOM.—C.M.

W. B. BRADBURY.

Fine. *D.C.*

Let heaven a - rise, let earth ap - pear, Said the Al - might - y Lord:
The heaven a - rose, the earth ap - pear'd, At his cre - at - ing word. } Thick dark - ness brood - ed o'er the deep: God said, "Let there be light:"

Fine. *D.C.*

The light shone forth with smil - ing ray, And scat - ter'd an - cient night.

No. 480.—JERUSALEM.—C.M.

Air from a National Dutch Melody.

Fine. *D.C.*

Pray that Jer - u - sa - lem may have Peace and fe - li - ci - ty: Have still pros-per - i - ty. There - fore I wish that peace may still With - in thy walls re - main,
Let them that love thee and thy peace [OMIT . . .]

Fine *D.C.*

And ev - er may thy pa - la - ces [OMIT . . .] Pros - per - i - ty re - tain.

No. 481.—OLMSTED.—C.M.

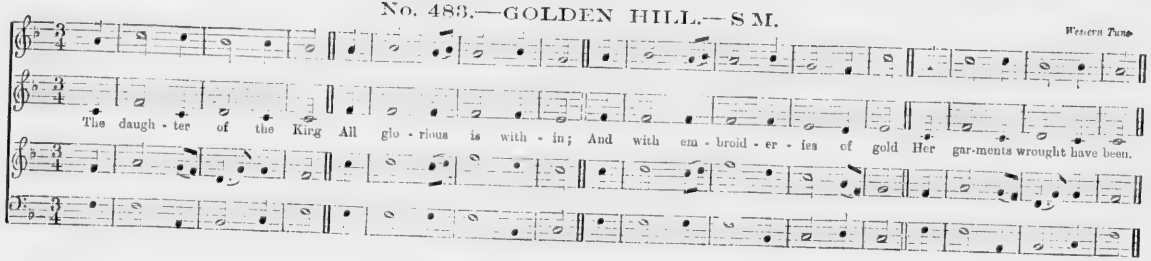
How glo - rious Si - on's Courts ap - pear, The ci - ty of our God! The ci - ty of our God! His throne he hath e - stab - lish'd here, Here fix'd his loved a - bode, Here fix'd his loved a - bode.

No. 482.—SHEFFIELD.—C.M.

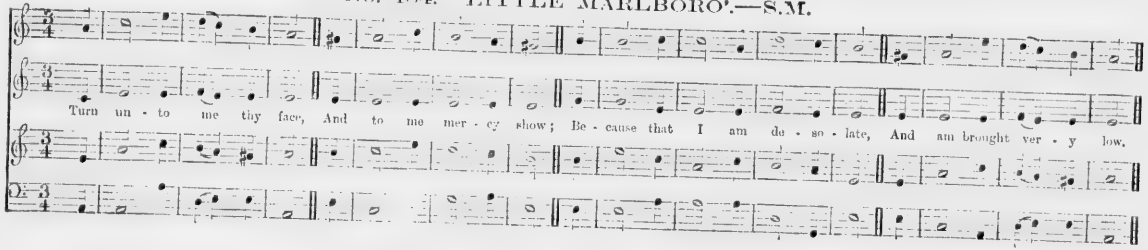
Af - ter thy lov - ing kind - ness, Lord, Have mer - cy up - on me: For thy com - pas - sions great, blot out All mine in - i - qui - ty.

No. 483.—GOLDEN HILL.—S.M.

Western Tune.

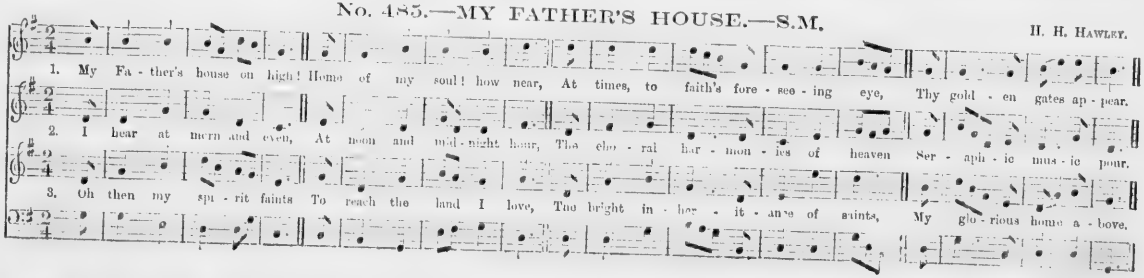


No. 484.—LITTLE MARLBORO'.—S.M.

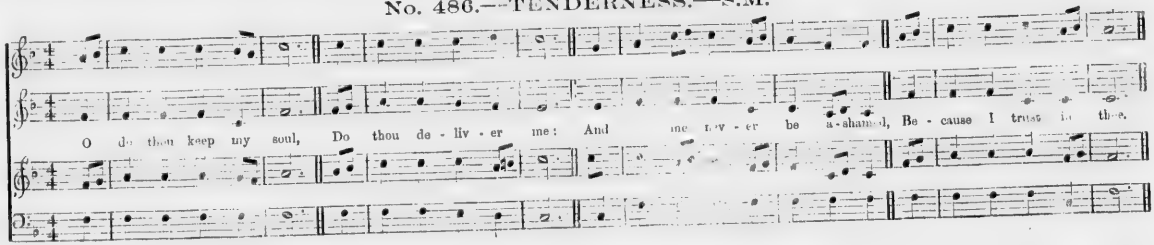


No. 485.—MY FATHER'S HOUSE.—S.M.

H. H. Hawley.

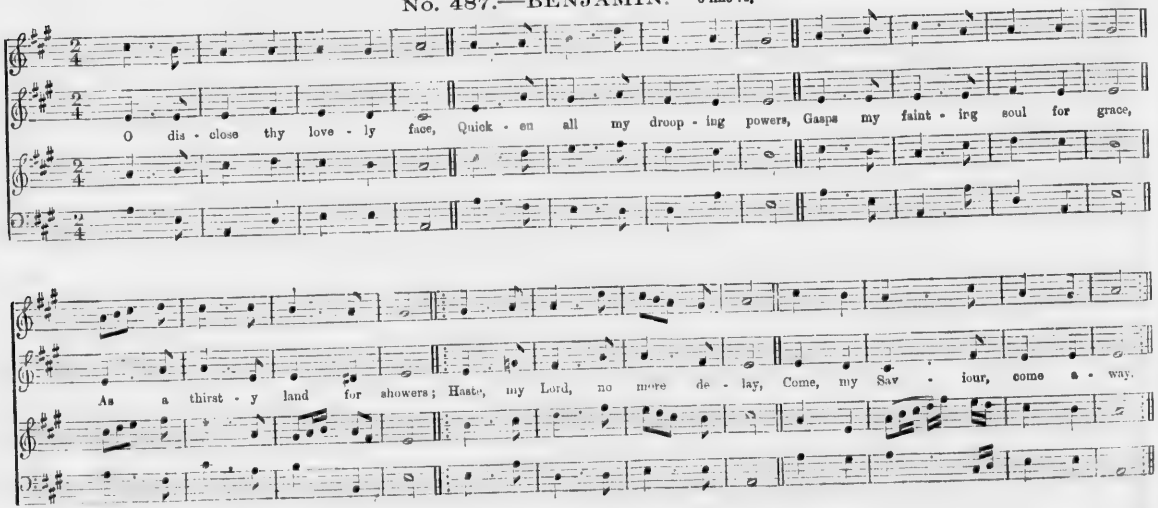


No. 486.—TENDERNESS.—S.M.



No. 487.—BENJAMIN.—6 line 7s.

W. Arnold.



No. 488.—ALPS.—6s.

Once more, be - fore we part, Bless the Re - deem - er's name; Let ev - 'ry tongue and heart Praise and a - dore the same.

No. 489.—HAPPY DAY.—L.M.

Wesleyan Sacred Harp.

O hap - py day that fix'd my choice On thee, my Sav - iour and my God!
Well may this glow - ing heart re - joice, And tell its rap - tures all a - broad. } Hap - py day, hap - py day, When Je - sus wash'd my sins a - way!

He taught me how to watch and pray, And live re - joic - ing ev - 'ry day. Hap - py day, hap - py day, When Je - sus wash'd my sins a - way.

No. 490.—HAVEN.—8 line 7s.

Je - sus, lov - er of my soul, Let me to thy bos - om fly; While the wa - ters near me roll, While the tem - pest still is high,

Hide me, O my Sav - iour, hide, Till the storm of life is past; Safe in - to the ha - ven guide, O re - ceive my soul at last.

No. 491.—WANSTED.—4 line 7s.

Carmina Sacra.

Je - sus, hear our hum - ble prayer: Ten - der shep - herd of thy sheep, Let thy mer - cy and thy care All our souls in safe - ty keep.

No. 492.—HEMANS.—8,6,8,6,8,8.

He knelt the Sav - iour knelt and prayʼd, When but his Fa - therʼs eye
Lookʼd through the lone - ly Gar - denʼs shade On that dread a - gon - y.
The Lord of all a - bove, be - neath, Was bowʼd with sor - row un - to death.

No. 493.—ROSELAND.—8s & 7s.

Je - sus, I my cross have tak - en, All to leave and fol - low thee; Nak - ed, poor, des - pised, for - sak - en, Thou from hence my all to be.

Per - ish, ev - ʼry fond am - bi - tion, All Iʼve sought, or hoped, or known; Yet how rich is my con - di - tion, God and heaven are all my own.

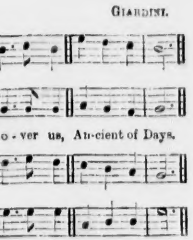
No. 494.—ITALIAN HYMN.—[illegible] & 4s. GIARDINI.

Come, thou al - migh-ty King, Help us thy name to sing, Help us to praise. Fa-ther all glo - ri - ous, O'er all vic - to - ri - ous, Come and reign o - ver us, An-cient of Days.

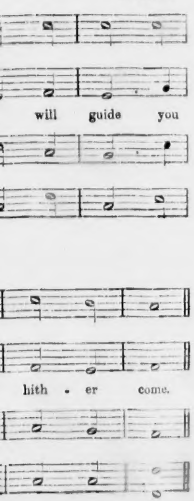
No. 495.—TURIN.—4 line 7s. GIARDINI.

Come, said Je - su's sac - red voice, Come, and make my paths your choice. I will guide you to your home: Wea - ry pil - grim, hith - er come, Wea - ry pil - grim, hith - er come.

GIARDINI.

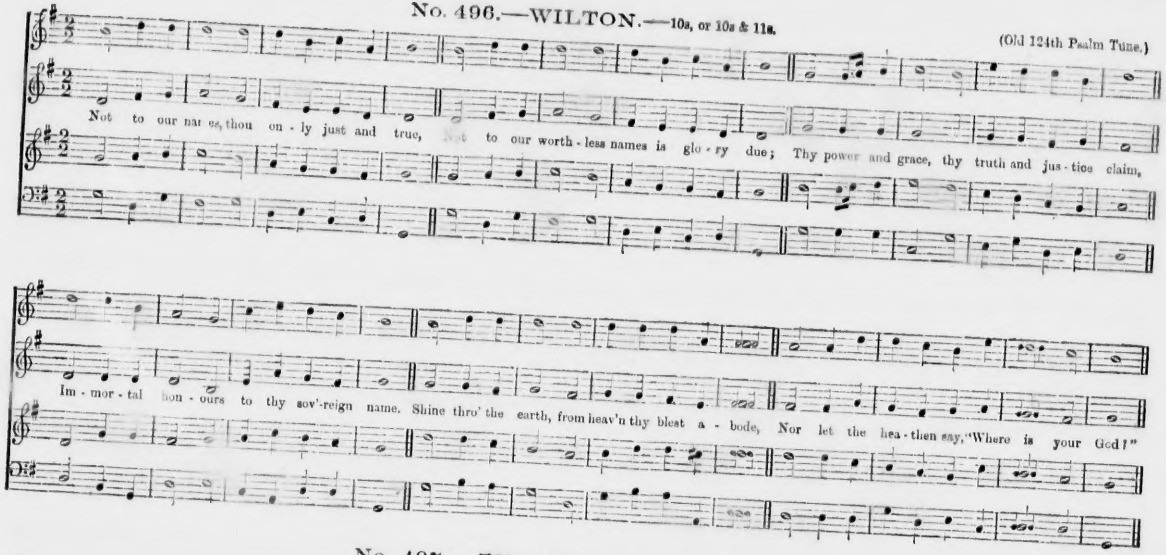


GIARDINI.



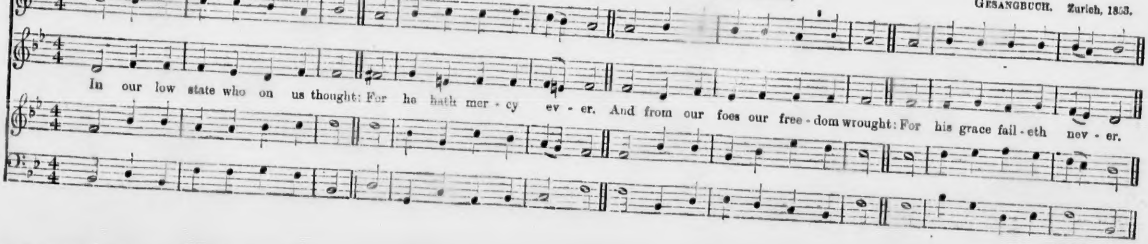
No. 496.—WILTON.—10s, or 10s & 11s.

(Old 124th Psalm Tune.)



No. 497.—ZURICH.—(Ps. CXXXVI., 1st version.)

GESANGBUCH. Zurich, 1853.



No. 498.—"COME, YE DISCONSOLATE."

S. Webbe.

1. Come, ye dis - con - so - late, wher - e'er you lan - guish, Come, at the shrine of God fer - vent - ly kneel;

2. Joy of the des - o - late, light of the stray - ing, Hope, when all o - thers die, fade - less and pure;

Here bring your wound - ed hearts, here tell your an - guish, Earth hath no sor - row that heaven can - not heal.

Here speaks the Com - fort - er, in mer - cy say - ing, Earth hath no sor - row that heaven can - not cure.

No. 499.—PENITENCE.—7s, 6s, & 8s.

W. H. Oakley.

Fine.

Jesus, let thy pity - ing eye Call back a wand'ring sheep; { False to thee like Pe - ter, I Would fain like Pe - ter weep. } Let me be by grace re - stored, On me be all long - suff'ring shown;
{ Turn and look up - on me, Lord, And break my heart of stone. }

Fine.

S. Webbe.

fer - vent - ly kneel;

fade - less and pure;

heaven can - not heal.

t heaven can - not cure.

W. H. Oakley.

On me be all long suff'ring shown!

500.—OSWALD.—5.5.5.5.6.5.6.5.

Hymns 56, 58

Oh, wor - ship the King, All glor - ious a - bove; Oh, grate - ful - ly sing His power and his love,

Our Shield and De - fend - er, The An - cient of days, Pa - vil - ioned in splen - dour, And gird - ed with praise.

501.—PALMYRA.

From E - gypt late - ly come, Where death and sor - row reign, We seek our new, our bet - ter home, What we our rest shall gain. Hal - le - lu - jah! We are on our way to God.